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
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LONDON:
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P R E F A C E.

THE Edition of Terence now submitted to the classical student was undertaken at the request of the Bookseller; and has been executed, as nearly as possible, on the plan of Anthon's Horace, which has justly obtained the sanction of several of the most eminent scholars of the present day. On this plan the compiler of the following sheets flatters himself that he has made considerable improvement, by not being content with giving the mere translation or meaning of certain phrases and idioms, but by invariably explaining the grammatical construction of such phrases, when deemed necessary, elucidating them by reference to other authors, and by a continual comparison of similar passages of Terence, thus making our author his own interpreter.

The Notes are in a great measure selected, translated, or abridged from the most approved commentators, both ancient and modern;—from Donatus, Eugraphius, Calpurnius, Faërne, Bœcler, Guyet, Farnaby, Madame Dacier, Bentley, Westerhoove, Patrick, Colman, Le Monnier, Zeune, Schmieder, Perlet, Reinhardt, &c. And, besides containing much original and useful matter, the entire of Ruhnken's valuable Annotations, called his *Dictata*, has been translated and incorporated in a compressed form.

Many passages from the lost plays of Menander and Apollodorus, found dispersed in the scholia, and other writings of the ancients, and corresponding with, or seeming to be the original of similar passages in Terence, are inserted in these Notes, each in its proper place. A few critical disquisitions, chiefly from Colman, (whose stores, as well as those of Patrick, have been unsparingly laid under contribution,) and these appertaining to comedy, or discussing the merits of Terence as a dramatist, but too lengthy to be inserted in the Notes, are added at the end of the work by way of Excursuses.

PREFACE.

The Text is copied, with very few alterations, from the accurate edition of Reinhardt, prepared under the superintendence of Professor Bekker of Berlin, and first printed at Leipsic in 1827.

Prefixed to this edition is a short account of the Metres of Terence, with scales of the different sorts of verses adopted in these plays, which, it is hoped, will be found accurate and satisfactory. And at the head of the Notes on every scene has been inserted a key to the scanning, by means of which, and of the Metrical Scales, every line in the six comedies may be easily measured.

To T. A. Beck, Esq. of Esthwaite Lodge, near Hawkshead, who also furnished the third Excursus, the compiler is indebted for the Biographical Sketch of our poet. The brief Chronology appended thereto, has been compiled with great accuracy from various sources, and will, perhaps, throw some light on the life of Terence.

Hawkshead, October 10th, 1836.

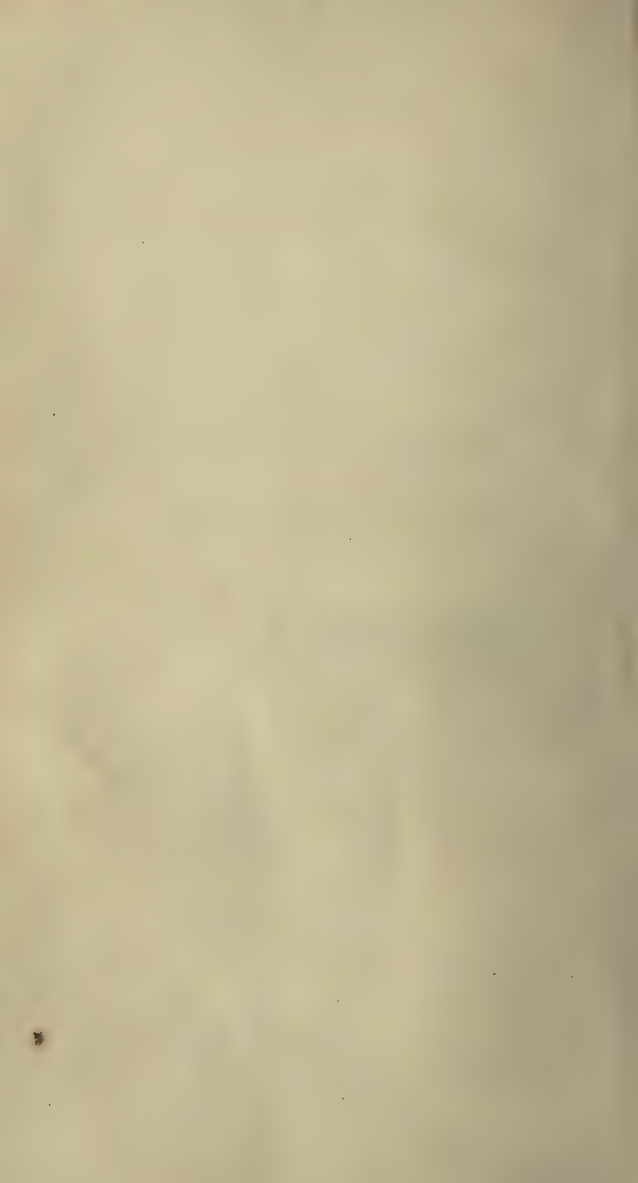
In consequence of Dr. Hickie's absence from London, the labours of the press have been superintended by the editor of Anthon's Horace, Sallust, and Cicero; the correctness of which has been generally acknowledged. He has spared no pains to give the same character to the present publication; and in consequence of occasional alterations in the lining of the text, the numerous references have been diligently examined, and the whole adapted to the latest and most approved editions of the authors quoted.

London, March 1st, 1837.

LIFE AND METRES

OF

TERENCE.



LIFE OF TERENCE.

To Africa we are indebted for the celebrated Publius Terentius ; and the magnificent city of Carthage is generally assigned as his birth-place. Of his parentage nothing whatever is known ; and the age in which he lived was, probably, as ignorant on this point as the present ; for we can scarcely suppose that the haughty and selfish Roman would stoop to make inquiries after the progenitors of a slave, however talented. It would seem that his parents were of the lower station in life : had their rank entitled them to distinction in their native country, the poet himself would, perhaps, have left us some memorial of them. Even his African name is buried in oblivion.

Terence was born in the year of Rome 560, which corresponds with the year 193 before Christ. In very early life he became the captive of some one's bow and spear, by whom, or at least through whose means, he was transferred to Rome as a slave. Some writers are disposed to make a matter of wonder how he could become a slave to a Roman, since so little traffic existed between Rome and Carthage at that period ; and moreover, that the two cities were then at peace with each other. But we know from ancient historians, that the Carthaginians were almost continually embroiled in wars with some one or other of the African nations around them ; and that they had constant intercommunication with Sicily. Hence the transition of the productions of the respective countries is obvious ; for with Sicily the Romans also had commercial intercourse, and thus she became the interposit of both.

However, it was the lot of our author, in his tender years, to be one among the slaves of Terentius Lucanus, a Roman Senator, either by means of purchase, capture, or gift ; and the strongest probability is in favour of his acquisition by purchase. In this, Fortune showed herself eminently auspicious to him ; for, by entrusting him to so indulgent and discriminating a master, she made amends for her cruelty in depriving him of his freedom—man's noblest birth-right. But to some generous spirits no debasement of position is prejudicial ; and to the servile condition of our poet is to be attributed the development of those histrionic talents, which subsequently elevated him to so distinguished a rank in classical literature.

From his master he received his adoptive name of Terentius, such being the custom of the Romans, on the enfranchisement of their slaves : and so pleased was Lucanus with the talents early displayed in his favourite servant, that he bestowed upon him an excellent education, and, what was of the highest consequence, his liberty, while he was yet

very young man. And herein our dramatist may be said to have amply requited his kind and beneficent master, having been the sole means of handing down his name to posterity by the lustre of his genius, when otherwise, probably, it would not have been deemed worthy of remembrance.

Being of a studious and diligent turn of mind, Terence applied himself assiduously to learning, and soon became an elegant and accurate writer of the Roman language, which his remaining plays sufficiently evince. He was also gifted, like our immortal Shakespeare, with an intimate knowledge of human nature: and this, with a good judgment in the selection of character, eventually raised him very high in public estimation. His attention was turned entirely, so far as we know, to the drama: and comedy seems the branch he particularly cultivated; in which he succeeded to such an extent, as to be the second, if not the first comic poet of the Roman times, many critics preferring him to Plautus.

It was much to his advantage in the formation of his style, that he possessed the familiarity and esteem of many noblemen of the highest rank in Rome, men of great talents and genius, whose favour he conciliated by the elegance of his person, the suavity of his manners, the brilliancy of his wit, and the hilarity of his disposition. In their society,—among whom Scipio Africanus the younger, Caius Lælius, and Furius, more particularly honoured him with their friendship,—he passed a short but happy life in all the splendid gaiety of the city, and in all the elegant retirement of the country. But in this diversified life, so fascinating to youthful minds, literature was not laid aside: he found time to complete six comedies, which have all come down to us. Their titles are as follow, in the order in which they are said to have been exhibited on the stage:—

1. The *Andria*,
2. The *Hecyra*,
3. The *Heauton Timorumenos*,
4. The *Eunuchus*,
5. The *Phormio*,
6. The *Adelphi*:

of which the second and fifth were taken from Apollodorus, and the remainder from Menander. Upon his offering the first to the Curule Ædiles, to be brought on the stage, he was commanded to recite it to Cæcilius,* a comic poet much esteemed in Rome at that period. When Terence presented himself to the critic, he found him at supper; and was directed to seat himself on a low stool near the table: for being at the time but indifferently clad, the haughty Roman would not condescend to invite him to his repast. Having taken his seat, he commenced reading the *Andria*; but had not proceeded through many lines, when Cæcilius, charmed with the style, requested him to take a place at table near himself,—a high honour. He afterwards read the

* Cæcilius Statius was author of about thirty comedies: he died A.U.C. 585; that is, two years before the representation of the *Andria*. Vossius, therefore, in place of *Cæcilius* reads *Acilius*, meaning Manius Acilius Glabrio, one of the Curule Ædiles who exhibited that play. Others think we ought to read *Attilius*, one of the stage managers. Terence, however, might have composed and made his comedy known some years before its representation.

remainder of his play, of which Cæcilius expressed the greatest admiration. This comedy was adapted to the Roman stage when Terence was in his twenty-eighth year; and was translated, or at least borrowed, from the Greek of Menander. The *Eunuchus* had such remarkable success, that it was called for twice in the same day, being performed both in the morning and in the evening: and he received a larger sum for it than had ever been paid for any previous drama,—eight thousand sesterces, equivalent to £64. 11s. 8d. of our money. Of this, it is said, he took care to inform the public in the Inscription* to that play.

Terence, in common with other conspicuous characters, became obnoxious to detraction. It was rumoured, that his intimate friends, Scipio and Lælius, by their taste and criticism, not only materially assisted in polishing the language of his plays,† and otherwise bringing them to their present perfection, but even contributed whole scenes:—nay, more, that the former composed these comedies, and permitted Terence to gather the bays and reap the profits. The following story Cornelius Nepos asserts was prevalent in his time:—Lælius being at his villa near Puteoli, (now *Pozzuoli*,) near Naples, on the first of March, the feast of the Matronalia, was directed by his wife to come to supper at an earlier hour than usual, for on that day the Roman ladies claimed the sole and uncontrolled sway over their households; but he begged her not to disturb him. Upon his joining the family rather late, he declared that he had never succeeded in his compositions so happily as that evening; and being requested to inform them what passage had so much pleased him, he repeated those verses beginning with

Satis pol proterve me Syri promissa huc induxerunt,

which are to be found now in the *Heauton Timorumenos*, (iv. 4. 1.) However this might be,—and Terence himself, in the Prologue to the *Adelphi*, but slightly refutes this opinion, though in that of the *Heauton Timorumenos* he flatly contradicts it,—we, who at this distance of time can judge dispassionately of them, must confess, that from the intrinsic evidence of the style and manner, they are undoubtedly the work of one person; and can have no hesitation in believing them to be solely the production of him under whose name, as their author, they have come down to us. It does not detract from the merit of Terence to acknowledge that he adopted the elegant and judicious corrections of his friends: on the contrary, it proves that he had the good sense to see, appreciate, and insert, such suggestions of others as would tend to beautify and perfectionate his compositions.

Perhaps he was not altogether unwilling that it should be broadly hinted, that his patrons, Scipio and Lælius, had contributed to his dramatic writings, being aware that such flattering notice would be far from displeasing to them. Santra,‡ an author of Julius Cæsar's time,

* The Inscription of the *Andria*, as it now stands, contains nothing to this purport: a proof that it has come down to us in an imperfect state.

† Some suppose that, as Terence was an African, he necessarily required assistance in polishing his language. On this Madame Dacier observes: This reasoning is by no means conclusive. Phædrus was a Thracian slave, yet no one wrote more correctly, or with greater purity; nor was he ever taxed with having received any assistance in his compositions. Why then suspect Terence, when Suetonius, in the very beginning of his life, confesses that he had been very carefully educated and made free in his early youth by Terentius Lucanus?

‡ Santra composed a treatise on the *Antiquity of Words*, and another on the *Lives of Illustrious Men*. But his works are all lost.

very justly observes, that had Terence required assistance in the composition of his plays, he would not have applied to men younger than himself, as these certainly were; but rather would have solicited the aid of men of maturer talents, as Sulpicius Gallus, &c.*

In the thirty-fifth year of his age, and in the height of his popularity, Terence departed from Rome on a journey to Greece, with the intention, probably, of studying the Grecian manners and customs on the spot, in order to be able to give them a more vivid representation in his future writings for the stage.

Rome never again beheld him. The place and manner of his death are uncertainly reported: but it is generally supposed that he was lost at sea, on his return to Rome, in the thirty-sixth year of his age. Quintus Consetius† so asserts, adding that he was bringing with him a great number of comedies translated from Menander, which perished at the same time. Others state, that he died at Stymphalus in Arcadia, or at Leucadia, from chagrin and grief for the loss of the above mentioned works, and of some originals of his own, composed during his sojourn in Greece.

He is described as having been of middle stature, slender in person, and of dark complexion. At the time of his death he possessed some gardens, of about twenty acres in extent, on the Appian Way, near *Villa Martis*. It is strange, therefore, that Porcius Licinius should write thus, *Nil Publius Scipio profuit*, &c. as cited in the Life of our poet, attributed to Suetonius, and inserted here after the Chronology: which lines are thus rendered by Colman:—

“ Nothing did Publius Scipio‡ profit him,
 Nothing did Lælius,§ nothing Furius,¶
 At once the three great patrons of our bard;
 And yet so niggard of their bounties to him,
 He had not even wherewithal to hire
 A house in Rome, to which a faithful slave
 Might bring the tidings of his master's death.”

An only daughter survived him, who was afterwards married to a Roman knight.

Such is the meagre account that all-devouring time has left us of the inimitable Publius Terentius.

* The same Sulpicius Gallus who was consul when the *Andria* was first performed, a friend of the great Africanus, and famous for his knowledge of astronomy. It was he who foretold the eclipse of the moon, which took place on the evening before the great battle of Pydna. See the *Brief Chronology*, A. U. C. 585.

† Of Quintus Consetius, or Conficius, or, as it is written in some manuscripts, Cosconius, nothing is known at present.

‡ Publius Scipio Æmilianus, the son of Paulus Æmilius, afterwards surnamed Africanus the Younger.

§ Caius Lælius, who was consul A. U. C. 563, the intimate friend of Publius Scipio, and the subject of Cicero's treatise *de Amicitia*.

¶ Of Publius Furius, or of the author of these verses, Porcius Licinius, scarcely any memorial has reached our times.

BRIEF CHRONOLOGY

OF THE

PERIOD IN WHICH TERENCE LIVED.

The dates are according to Cato's reckoning, which has been followed by Dionysius Halicarnassensis, Solinus, and Sigonius; and by Almeloveen, in his account of the Roman Consuls.

A. U. C.	AN. CH.	ÆT. T.	
560.	193.	1.	Consuls: { Lucius Cornelius Merula, Quintus Minucius Thermus. Publius Terentius born at Carthage.
562.	191.	3.	Consuls: { Publius Cornelius Scipio Nasica, Manius Acilius Glabrio. Dramatic entertainments introduced for the first time into the Megalesian games. Antiochus defeated by the Consul Acilius Glabrio at Thermopylæ. This was the father of Manius Acilius, who exhibited the first of Terence's comedies.
563.	190.	4.	Consuls: { Lucius Cornelius Scipio, Caius Lælius. The Consul Scipio leads a Roman army for the first time into Asia, subdues Antiochus king of Syria, and in the following year obtains the surname of Asiaticus.
566.	187.	7.	Consuls: { Marcus Æmilius Lepidus, Caius Flaminius. Publius Cornelius Scipio Africanus, accused by the plebeian tribunes of embezzling the public money, goes into voluntary exile to Liternum.
569.	184.	10.	Consuls: { Publius Claudius Pulcher, Lucius Porcius Licinius. In this year dies Marcus Accius Plautus, the great comic poet and predecessor of Terence. Eusebius and some others assert that he died in the 145th Olympiad.

A. U. C.	AN. CH.	ÆT. T.	
570.	183.	11.	<p>Consuls : { Marcus Claudius Marcellus, Quintus Fabius Labeo.</p> <p>Funeral games in honour of Publius Licinius Crassus, chief Pontiff, lasted three days.</p> <p>Hannibal poisons himself to avoid being given up to the Romans by Prusias, king of Bithynia.</p> <p>Publius Cornelius Scipio Africanus dies in the same year, also an exile, at Liternum.</p>
572.	181.	13.	<p>Consuls : { Publius Cornelius Cethegus, Marcus Bæbius Tamphilus.</p> <p>Manius Acilius Glabrio builds and dedicates a temple to Piety in the Herb-market, which his father, when Consul in 562, had vowed on the day he gained a victory over Antiochus at Thermopylæ. He also erects a gilt statue to his father, the first of the kind ever seen in Italy. He was Curule Ædile afterwards in 587, when he exhibited Terence's first comedy.</p> <p>Lucius Petillius discovers in a stone chest, which had been buried at the foot of the Janiculum, the books of Numa Pompilius. They were afterwards publicly burned by Quintus Petillius, the city prætor, according to a decree of the senate, as having a tendency to subvert the established system of religion.</p>
574.	179.	15.	<p>Consuls : { Lucius Manlius Acidinus, Quintus Fulvius Flaccus.</p> <p>Votive games of great magnificence, in honour of Jupiter, exhibited by the Consul Fulvius Flaccus.</p> <p>Marcus Æmilius Lepidus, the Censor, erects a theatre near the Temple of Apollo.</p> <p>Twenty thousand asses, equal to £64. 11s. 4d. of our money, voted by the senate to the same Marcus Æmilius for the exhibition of stage-plays at the dedication of the temples of Juno and Diana. The plays at the dedication of the former lasted three days, and at that of the latter, two.</p>
575.	178.	16.	<p>Consuls : { Marcus Junius Brutus, Aulus Manlius Vulso.</p> <p>Roman games exhibited by the Curule Ædiles, Cneius Servilius Cæpio and Appius Claudius Cento.</p> <p>In this year the sacred fire of Vesta was extinguished.</p>
576.	177.	17.	<p>Consuls : { Caius Claudius Pulcher, Tib. Sempronius Gracchus.</p> <p>Prior to this year some of the Roman</p>

A. U. C.	AN. CH.	ÆT. T.	
			allies were in the habit of making over their children as slaves to Roman citizens, under an agreement that they should be again set free, and thus become citizens by emancipation. A law is enacted in this year to prevent the foregoing practice.
579.	174.	20.	<p>Consuls. { Spurius Posthumius Albinus, Quintus Mucius Scævola.</p> <p>The Censors, Quintus Fulvius Flaccus, and Aulus Posthumius, erected seats in the theatre for the sole use of the prætors and ædiles.</p>
580.	173.	21.	<p>Consuls: { Lucius Posthumius Albinus, Marcus Popillius Lænas.</p> <p>Titus Flaminius, on occasion of his father's death, gives a remarkable exhibition of gladiators, which was accompanied by a donation of meat, a feast, and stage-plays, which lasted four days.</p> <p>Quintus Fulvius Flaccus, the Censor, dedicates the temple of Equestrian Fortune. At this dedication stage plays were exhibited, which lasted four days, during one of which the performance was in the Circus.</p>
584.	169.	25.	<p>Consuls: { Quintus Marcius Philippus II. Cneius Servilius Cæpio.</p> <p>The Circensian games exhibited by Publius Cornelius Scipio Nasica and Publius Lentulus, Curule Ædiles. "It has been remarked," says Livy, xliv. 18, "as an instance of the increasing magnificence of the times, that sixty-three panthers, with forty bears and elephants, made part of this exhibition."</p> <p>In this year died the famous poet, Quintus Ennius.</p>
585.	168.	26.	<p>Consuls: { Lucius Æmilius Paulus, Caius Licinius.</p> <p>Æmilius the Consul defeats Perseus, king of Macedonia, in a great battle, at Pydna, and reduces all that country to submission. Prior to the battle, Sulpicius Gallus, a military tribune, foretells an eclipse of the moon, which happened on the night of the third of September, between the second and fourth hour.</p> <p>Cæcilius Statius, the comic poet, dies, and is buried in the Janiculum.</p>
586.	167.	27.	<p>Consuls: { Quintus Ælius Pætus, Marcus Junius Pennus.</p> <p>Lucius Æmilius exhibits most magnificent games and stage entertainments at Amphipolis, which are very numerously attended from all quarters of Macedonia and Thrace. He triumphs over Perseus, king of Macedonia.</p>

A. U. C.	AN. CH.	ÆT. T.	
			The captive monarch is led through the streets of Rome in chains. The gold and silver carried in the procession was valued at 120,000,000 Sesterces, equal to £968,750 of our money.
587.	166.	28.	<p>Lucius Anicius triumphs over Gentius, king of Illyria. The king, with his queen and children, are led before the victor's chariot.</p> <p>Consuls: { Marcus Claudius Marcellus, Caius Sulpicius Gallus.</p> <p>The <i>Andria</i>, the first of Terence's comedies exhibited at the Megalesian games, by Marcus Fulvius Nobilior and Manius Acilius Glabrio. The former was afterwards Consul in the year 594. The latter was son of that Acilius Glabrio, in whose consulship dramatic entertainments were first introduced into the Megalesian games. He was himself Consul in 599.</p>
588.	165.	29.	<p>Consuls: { Titus Manlius Torquatus, Cneius Octavius Nepos.</p> <p>The <i>Hecyra</i> exhibited at the Megalesian games; but not acted through.</p>
589.	164.	30.	<p>Consuls: { Aulus Manlius Torquatus, Quintus Cassius Longinus.</p> <p>It is very likely that the <i>Heauton Timorumenos</i> was first acted in this year. The Curule Ædiles by whom it was exhibited were Lucius Cornelius Lentulus and Lucius Valerius Flaccus. They afterwards became Consuls, the former in 597, the latter in 601.</p>
590.	163.	31.	<p>Consuls: { Tib. Sempronius Gracchus II. Manius Juventius Thalna.</p> <p>The <i>Heauton Timorumenos</i> acted a third time.</p>
592.	161.	33.	<p>Consuls: { Marcus Valerius Messala, Caius Fannius Strabo.</p> <p>The <i>Eunuchus</i> performed at the Megalesian games, under the direction of the Curule Ædiles, Lucius Posthumius Albinus, and Lucius Cornelius Merula. The former was afterwards Consul in 602. The latter, perhaps, was son of that L. Cornelius Merula, who was Consul when Terence was born.</p>
593.	160.	34.	<p>In the September following the <i>Phormio</i> was exhibited by the same Curule Ædiles at the Roman sports. It was acted four times successively.</p> <p>Consuls: { Lucius Anicius Gallus, Marcus Cornelius Cethegus.</p> <p>Terence's sixth comedy, the <i>Adelphi</i>, first acted at the funeral games of Lucius Æmilius</p>

A. U. C.	AN. CH.	ÆT. T.	
			<p>Paulus, which were exhibited by the sons of the deceased, Quintus Fabius Maximus and Publius Cornelius Africanus, the former adopted into the family of the Fabii, the latter into that of the Cornelii.</p> <p>At the same games the <i>Hecyra</i> was performed a second time, but did not succeed. It was exhibited a third time by the Curule Ædiles, Quintus Fulvius Nobilior and Lucius Marcius Censorinus, which must have been prior to the year 600, in which the former was Consul; the latter was Consul in 604.</p> <p>In this year the Pomptine Marshes were drained by the consul Cornelius Cethegus.</p>
594.	159.	35.	<p>Consuls: { Cneius Cornelius Dolabella, { Marcus Fulvius Nobilior.</p> <p>Terence goes into Greece.</p>
595.	158.	36.	<p>Consuls: { Marcus Æmilius Lepidus, { Caius Popillius Lænas II.</p> <p>Terence lost at sea while returning to Rome. St. Jerome, in his Chronicles, says that he died at Stymphalus in Arcadia, in the third year of the one hundred and fifty-fifth Olympiad.</p>

P. TERENTII AFRI VITA E SÜETONIO.

Publius Terentius Afer, Carthagine natus, servivit Romæ Terentio Lucano senatori, a quo ob ingenium et formam non institutus modo liberaliter, sed et mature manumissus est. Quidam captum esse existimant, quod fieri nullo modo potuisse Fenestella docet, cum in fine secundi belli Punici et ante initium tertii natus sit et mortuus; nec, si a Numidis aut Gætulis captus sit, ad ducem Romanum pervenire potuisset, nullo commercio inter Italicos et Afros, nisi post deletam Carthaginem, cœpto. Hic cum multis nobilibus familiariter vixit, sed maxime cum Scipione et cum Lælio, quibus etiam corporis gratia conciliatus existimatur, quod et ipsum Fenestella arguit, contendens utroque majorem natu fuisse, quamvis Cornelius Nepos æquales omnes fuisse tradat, et Porcius suspicionem de consuetudine per hæc faciat :

Dúm lasciviám nobilium et fúcosas laudés petit,
Dum A'fricani vócem divínám inhíat avidis aúribus,
Dum ád Furium se cœnitare et Lælium pulchrúm putat,
Dúm se amari credit; ad summam ínopiam redáctus est.
Ítaque e conspectu ómnium abiit Græciam in terram últimam.
Mórtuus est in Stymp halo, Arcadiæ óppido. Níl Públius
Scípío profuít, nihil ei Lælius, nil Fúrius,
Trés per idem tempús qui agitabant nóbiles facíllime;
Eórum ille opera né domum quidem hábuit conductítiam,
Sáltem ut esset, quó referret óbitum domini sérvulus.

Scripsit Comœdias sex; ex quibus primam ANDRIAM cum Ædilibus daret, jussus ante Cæcilio* recitare, ad cœnantem cum venisset, dictus est, initium quidem fabulæ, quod erat contemptiore vestitu, subsellio juxta lectulum residens legisse; post paucos vero versus, invitatus, ut accumberet, cœnasse una, deinde cetera percurrisse non sine magna Cæciliï admiratione. Et hanc autem et quinque reliquas æqualiter populo probavit. Quamvis Volcatius de enumeratione omnium scribat:

Sumétur HECYRA séxta ex his fábula.

EUNUCHUS quidem bis† acta est, meruitque pretium, quantum nulla antea cujusquam comœdia, id est, octo millia nummum; propterea

* Al. *Acilio*.

† Al. adjiciunt *die*.

summa quoque titulo ascribitur : nam ADELPHORUM principium Varro etiam præfert principio Menandri.

Non obscura fama est, adjutum Terentium in scriptis a Lælio et Scipione, quibuscum familiariter vixit. Eandem ipse auxit ; nunquam enim, nisi leviter, se tutari conatur, ut in Prologo Adelphorum :

Nam quód isti dicunt málevoli, homines nóbiles
Eum ádjutare, assidueque una scribere :
Quod illi maledictum véhemens esse existumant,
Eam laudem hic ducit máxumam, cum illis placet,
Qui vóbis univérstis et populó placent,
Quorum ópera in bello, in ótio, in negótio,
Suo quisque tempore úsus 'st sine supérbia.

Videtur autem se levius defendisse, quia sciebat, Lælio et Scipioni non ingratham esse hanc opinionem ; quæ tamen magis et usque ad posteriora tempora valuit. Q. Memmii in oratione pro se ait : P. Africanus, qui, a Terentio personam mutuatus, quæ domi luserat ipse, nomine illius in scenam detulit. Nepos auctore certo comperisse ait, C. Lælium quondam in Puteolano Calend. Martiis admonitum ab uxore, temporius ut discumberet, petiisse ab ea, ne interpelleretur : serius tandem ingressum triclinium dixisse, non sæpe in scribendo magis successisse sibi, deinde rogatum, ut scripta illa proferret, pronunciasset versus, qui sunt in HEAUTON TIMORUMENO :

Satis pól proterve mé Syri promíssa hue induxérunt.

Santra Terentium existimat, si modo in scribendo adjutoribus indiguerit, non tam Scipione et Lælio uti potuisse, qui tunc adolescentuli fuere, quam C. Sulpicio Gallo, homine docto, et qui Consularibus Ludis initium fecerit fabularum dandarum : vel Q. Fabio Labeone et M. Popillio, Consulari utroque ac poëta : ideo ipsum non juvenes designasse, qui se adjuvisse dicerentur, sed viros, quorum operam et in bello et in otio et in negotio populus sit expertus. Post editas comædias nondum quintum atque trigesimum egressus annum, causa evitandæ opinionis, quia videbatur aliena pro suis edere, seu percipiendi Græcorum instituta moresque, quos perinde exprimeret in scriptis, egressus urbe est, neque amplius rediit. De morte ejus Volcatius tradit :

Sed út Afer sex populo édidit comœdias,
Iter hinc in Asiam fécit : navim cúm semel
Conscéndit, visus núnquam est. Sic vitá vacat.

Q. Consetius* redeuntem e Græcia periisse in mari dicit cum centum et octo fabulis conversis e Menandro. Ceteri mortuum esse in Arcadiæ Stymphalo, sive Leucadia tradunt, Cn. Cornelio Dolabella, M. Fulvio Nobiliore Coss., morbo implicitum acri, dolore ac tædio amissarum fabularum, quas in naví præmiserat, ac simul fabularum, quas novas fecerat. Fuisse dicitur mediocri statura, gracili corpore, colore fusco. Reliquit filiam, quæ post equiti Romano nupsit. Item hortulos viginti jugerum, via Appia ad Martis villam. Quo magis miror, Porcium scribere :

Nil Públius

Scípio profuí, nihil ei Lælius, nil Fúrius,
Trés per idem tempús qui agitabant nóbiles facillime.
Eórum ille opera né domum quidem hábuit conductitiam,
Sáltem ut esset, quó referret óbitum domini sérvulus.

* Al. Cosconius.

Hunc Afranius quidem omnibus Comicis præfert, scribens in Compitalibus :

Teréntio non símílem díces quém píam.

Volcatius autem non solum Nævio et Plauto et Cæcilio, sed Licinio quoque postponit. Cicero in Limone hactenus laudat :

Tu quoque, qui solus lecto sermone, Terenti,
 Conversum expressumque Latina voce Menandrum
 In medio populi sedatis vocibus effers,
 Quicquid come loquens ac omnia dulcia dicens.

Item C. Cæsar :

Tu quoque, tu in summis, o dimidiata Menander,
 Poneris, et merito, puri sermonis amator.
 Lenibus atque utinam scriptis adjuncta foret vis,
 Comica ut æquato virtus polleret honore
 Cum Græcis, neque in hac despectus parte jaceres !
 Unum hoc maceror et doleo tibi deesse, Terenti.

Hæc Suetonius Tranquillus. Nam duos Terentios poëtas fuisse scribit Metius : quorum alter Fregellanus fuerit, Terentius Libo, alter libertinus, Terentius, Afer patria, de quo nunc loquimur. Scipionis fabulas edidisse Terentium, Valgius in Actæone ait :

Hæ quæ vocantur fábulæ, cujúsne sunt ?
 Non hás, qui jura pópulis recenséns dabat
 Honóre summo afféctus, fecit fábulas ?

Duæ ab Apollodoro translatae esse dicuntur Comico, Phormio et Hecyra ; quatuor reliquæ a Menandro, ex quibus magno successu et pretio stetit Eunuchus. Hecyra, sæpe exclusa, vix acta est.

METRES OF TERENCE.

Of the following simple and compound Feet, the greater number occur in the Metres of Terence.

SIMPLE FEET.

Pyrrhic,	∪ ∪	<i>Deus.</i>	Iambus,	∪ —	<i>Deos.</i>
Spondee,	— —	<i>omnes.</i>	Trochee,	— ∪	<i>omnis.</i>
Tribrach,	∪ ∪ ∪	<i>dominus.</i>	Molossus,	— — —	<i>Romanos.</i>
Anapest,	∪ ∪ —	<i>dominos.</i>	Amphibrach,	∪ — ∪	<i>amare.</i>
Dactyl,	— ∪ ∪	<i>dixerat.</i>	Bacchius,	∪ — —	<i>Catones.</i>
Amphimacer, or Cretic,	{ — ∪ —	<i>dixerant.</i>	Antibacchius,	— — ∪	<i>Romanus.</i>

COMPOUND FEET.

Proceleusmatic,	∪ ∪ ∪ ∪	<i>capitibus.</i>	Pæon 1.	— ∪ ∪ ∪	<i>pectoribus.</i>
Dispondee,	— — — —	<i>condonabant.</i>	Pæon 2.	∪ — ∪ ∪	<i>potentia.</i>
Diiambus,	∪ — ∪ —	<i>renunciants.</i>	Pæon 3.	∪ ∪ — ∪	<i>puerilis.</i>
Ditrochee,	— ∪ — ∪	<i>conditoris.</i>	Pæon 4.	∪ ∪ ∪ —	<i>celeritas.</i>
Choriambus,	— ∪ ∪ —	<i>interea.</i>	Epitrite 1.	∪ — — —	<i>laborando.</i>
Antispastus,	∪ — — ∪	<i>abundabit.</i>	Epitrite 2.	— ∪ — —	<i>conditores.</i>
Ionic a majore,	— — ∪ ∪	<i>sententia.</i>	Epitrite 3.	— — ∪ —	<i>intelligens.</i>
Ionic a minore,	∪ ∪ — —	<i>generosi.</i>	Epitrite 4.	— — — ∪	<i>condonare.</i>

The Metres of Terence are, except in a few instances, either Iambic, or Trochaic. Of the former he employs six species, and of the latter five.

IAMBIC VERSES.

The six species of Iambics are :

- I. The Monometer Iambic, consisting of one complete metre ; as :
Tē nōmīnāt, Phorm. i. 4. 16.
- II. The Dimeter Iambic Acatalectic, consisting of two complete metres ; as :
Sēd nūmqūid ālīūd īmpērās ? Eun. ii. 1. 7.

III. The Dimeter Iambic Catalectic, consisting of two metres, but wanting the final syllable ; as :

Āggrēdīār. Bācchīs, sālvē, Hec. v. 1. 5.

IV. The Trimeter Iambic, called by the Latins Senarian, and consisting of three complete metres ; as :

Tāntūm lābōrēm cāpēre ōb tālēm filīūm ?

V. The Tetrameter Iambic Acatalectic, otherwise called the Octonarian Iambic, consisting of four complete metres ; as :

Dūm tēmpūs ād ēām rēm tūlīt, sivi ānīmum ūt ēplērēt sūūm.

VI. The Tetrameter Iambic Catalectic, *i. e.* the Octonarian Iambic wanting one syllable. It is also called Septenarian, from containing seven complete feet ; as :

Ān pōnītēbāt flāgītī, te auctōrē quōd fēcīssēt ?

Note. In measuring Iambics and Trochaics, a metre consists of two feet. A verse is said to be Acatalectic when it contains the proper number of syllables ; and Catalectic when it wants the final syllable.

The following is the Scale for the Tragic Trimeter Iambic :

— —	— —	— —	— —	* — —	— —
* — — —	— — —	— — —	— — —	* — — —	— — —
— — —	— — —	— — —	— — —	* — — —	— — —
— — —	— — —	* — — —	— — —	— — —	— — —

The Feet marked with an asterisk in this scale are rare in the tragedies of Seneca. Only nine examples of an Iambus in the fifth place occur ; one in the *Medea*, one in the *Œdipus*, three in the *Hercules Œt.*, two in the *Thyestes*, and two in the *Troas*. A single example cannot be found in the other five plays. He uses the Spondee and the Anapest most frequently in this place.

A Tribrach in the first place occurs in twenty-one of the verses of Seneca : and only twenty-one of his verses exhibit an Anapest in the third place. He has left us five examples of a Dactyl in the fifth. Seneca never uses the Tribrach in the fifth.

The Cæsura in the Iambic Verse occurs generally after the fifth semifoot, as in these lines from Ausonius :

*Iambe Parthis, — et Cidonum spiculis,
Iambe pennis — alitum velocior,
Padi ruentis — impetu torrentior,
Magni sonora — grandinis vi densior,
Flammis corrusci — fulminis vibratior.*

The Cæsura is somewhat more diversified in these lines from Catullus, *Carm. iv.* :

*Phaselus ille, quem videtis, hospites,
Ait fuisse navium celerrimus,
Neque ullius natantis impetum trabis
Nequisse præterire, sive palmulis*

Opus foret volare, sive linteo.
Et hoc negat minacis Adriatici
Negare litus insulasve Cycladas,
Rhodumve nobilem horridamve Thraciam, &c.

Terence and the other Latin comic poets took the greatest liberty in the composition of their Iambics, which they regulated according to the following Scale:

—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—

The Proceleusmatic, which Seneca admits into the first place, is by Terence admitted into the second and fourth. See *Andr.* i. 1. 91; *Heaut.* iii. 1. 96. Comp. Herm. *Elem. D. M.* pp. 62. 83—5.

The following is the Scale for the Tetrameter Iambic Acatalectic, according to Terence:

—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—

A Dactyl in the seventh place may be seen in the *Eun.* ii. 3. 5; *Phorm.* i. 4. 10; and an Anapest in the same place in the *Adelphi*, ii. 4. 9; *Eun.* ii. 3. 11. An Anapest in the eighth place occurs in the *Adelphi*, ii. 2. 1, and a Dactyl in the same place, *Eun.* ii. 1. 6; *Heaut.* iii. 3. 13; *Adelph.* iv. 1. 7.

The Scale for the Comic Tetrameter Iambic Catalectic is this:

—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—

For a Spondee in the seventh place see the *Hecyra*, v. 3. 9. A Dactyl in the same place occurs in the *Phormio*, v. 2. 3; v. 2. 5; v. 2. 7; and a Tribrach, *Phorm.* v. 2. 6; *Hec.* v. 4. 3.

The Tetrameter Iambic Catalectic is used also in English, as in the song called "*Miss Bailey*;" "*A Captain bold in Halifax*," &c.

The Monometer and Dimeter Iambics are regulated by the same Scales.

TROCHAIC VERSES.

The five species of Trochaics are:—

I. The Monometer Trochaic Acatalectic, consisting of one complete metre; as:

Dōrō aūdī, *Phorm.* iii. 2. 1.

II. The Monometer Trochaic Catalectic, *i. e.* a Monometer Trochaic wanting the final syllable; as—

Ōccidī, Eun. ii. 3. 1.

III. The Dimeter Trochaic Catalectic, *i. e.* a Dimeter Trochaic wanting the final syllable; as—

Ēgo istam īnvītīs ōmnībus, Adelph. ii. 1. 4. (Ego istam in. an Anapest.
Ūndē mi aūxīlīum pētām, Phorm. v. 1. 2.

IV. The Tetrameter Trochaic Acatalectic, or Octonarian Trochaic, consisting of four metres; as—

Vērbā dūm sīnt : vērūm sī ād rēm cōnfērēntūr, vāpūlābīt.

V. The Trochaic Tetrameter Catalectic, *i. e.* the Octonarian Trochaic, wanting the final syllable; as—

Sērvōn' fōrtūnās mēās mē cōmmīsīssē fūtīlī ?

This is sometimes called the Septenarian Trochaic, and is the species most in use. In this measure is composed the beautiful poem called *Pervigilium Veneris*, from which the following verses have been selected:

Cras āmēt, qui nunqu' amāvit ; quiqu' amāvit, cras āmēt.
Ver nōvūm, ver jam canōrum, ver renātus orbis ēst.
Vere concordant amores, vere nubunt alites,
Et nēmūs cōmām resōlvit de maritis imbribus.
Cras amorum copulatrix inter umbras arborum
Implicat cāsās virentes de flagello myrteo.
Cras Diōne jura dicit, fulta sublimi thrōnō.
Ipsa gemmis purpurantem pingit annum floribus.
Ipsa surgentes papillas de Favoni spiritu
Urget in notos Penates. Ipsa roris lucidi,
Noctis aura quem relinquit, spargit humentes āquās.
Lacrymæ mīcānt trementes de caduco pondere :
Gutta præceps orbe parvo sustinet casus suōs.
Hinc pudorem florulentæ prodiderunt purpuræ.
Humor ille, quem serenis astra rorant noctibus,—
Facta Cypris de cruore dequ' Amoris osculis,
Deque gemmis, deque flammis, deque Solis purpuris,
Cras ruborem, qui latebat veste tectus ignea,
Uvido marita nodo non pudebit solvere.

In these the Cæsura is always after the fourth foot. Hence the Papists, in their Hymns, divide each verse into two, thus :

Macte, judex mortuorum,
Macte, rex viventium.
Solve vocem, mens, sonoram ;
Solve linguam mobilem.

When confined to Trochees and Spondees, and to Trochees only in the first, third, fifth, and seventh places, this metre is extremely pleasing. It has been long since naturalized in our national melodies. Witness the once popular song called the *Storm*, “Cease, rude Boreas,” &c.

This arrangement is according to Hermann, *Elem. D. M.* p. 274. If arranged thus in one line—

Obstupuit : pectore nil sistere consili quit,

according to the usual scale, (see Mehlhorn, *Anthologia Lyrica*, p. 141, line 3,) we should have a false quantity in the final of *dēbilitā*, which, by the former arrangement, is considered long.

POETICAL LICENSES.

Terence, besides the liberty assumed in the structure of his verses, takes very great licenses with words and syllables, as will appear under the following heads :

SYNCOPE.

Of this figure we meet with these examples. *Librius* for *liberius*, Andr. i. 1. 25 ; *periculum* for *periculum*, Andr. i. 1. 104 ; and elsewhere ; *præscripti* for *præscripsisti*, Andr. i. 1. 124 ; *abdomni* for *abdomini*, Eun. iii. 2. 7 ; *amisti* for *amisisti*, Hec. ii. 2. 9 ; *adduxti* for *adduxisti*, Eun. iv. 7. 24 ; *decesse* for *decessisse*, Heaut. Prol. 32 ; *intercesse* for *intercessisse*, Adelph. iii. 2. 51 ; *produx* for *produxisse*, Adelph. iv. 2. 22 ; *circumspexti* for *circumspexisti*, Adelph. iv. 5. 55 ; *promisti* for *promisisti*, Adelph. v. 8. 17 ; *dixti* for *dixisti*, Adelph. v. 8. 30 ; *nemni* for *nemini*, Hec. iii. 1. 1 ; *dixe* for *dixisse*, Hec. v. 4. 5 ; *mnas* for *minas*, Phorm. iv. 3. 57. Besides we find the following words used for monosyllables : *amat*, Adelph. i. 2. 38 ; *tacet*, Adelph. iv. 5. 5 ; *pater*, Phorm. iv. 2. 11 ; and *soror*, Eun. i. 2. 77, &c.

SYNÆRESIS.

Examples of this figure are exceedingly numerous in Terence. The following dissyllables are used for monosyllables : *Duo*, Phorm. v. 1. 27 ; Heaut. ii. 3. 94 ; *dies*, Eun. iv. 7. 23 ; *rei*, Eun. iv. 3. 10 ; *via*, Hec. i. 1. 16. These are pronounced as dissyllables : *Duarum*, Heaut. ii. 3. 85 ; *deorsum* and *seorsum*, Eun. ii. 2. 47 ; Adelph. v. 9. 14. Comp. Lucret. ii. 205 ; Catull. xx. 17. So *alid* is used for *aliud*, Heaut. ii. 3. 90. Comp. Catull. xxix. 16 : lxvi. 28 ; Lucr. i. 1108 ; v. 258. 1304. 1455 ; *scibam* for *sciebam*, Heaut. ii. 2. 68 ; *reicere* for *reji-cere*, Phorm. iv. 5. 5. Comp. Virgil, *Ecl.* iii. 96. *Divitias* is used for a trisyllable, Heaut. i. 2. 20 ; iii. 2. 16. To these add *eum*, *eam*, *eundem*, *eandem*, *eorum*, *earum*, *eosdem*, *easdem*, &c.

APOCOPE.

This takes place in the enclitics *ne*, *ve*, *ce*, *te*, and sometimes in *nempe*, *sæpe*, *proinde*, *perinde*, *unde*, &c.

Nostin', *tacen'*, *viden'*, are used with the final short, though *taces*, *vides*, *nosti*, never occur with a short final. See Bentley on the *Eunuchus*, iii. 5. 15 ; and Hec. iv. 1. 12.

The final S is frequently elided in scanning. Comp. Eun. v. 2. 62 ; Heaut. v. 2. 40 ; Phorm. iv. 5. 13. See Cicero de *Oratore*, c. 48 ; Quintil. Inst. Or. ix. 4 ; Hermann, *Elem. D. M.* p. 39.

DIÆRESIS.

For examples of this figure see the *Andria*, ii. 6. 8; *Eun.* ii. 2. 9; v. 5. 26; *Heaut.* iii. 2. 4; v. 1. 20. A remarkable instance, *ne ŭtiquam* for *neŭtiquam*, occurs *Heaut.* ii. 3. 116. See Bentley on the *Hecyra*, i. 2. 50.

SYSTOLE.

Dissyllabic imperatives of the second and fourth conjugations, which retain their final syllable long in other poets, have that syllable short in Terence; e. g. *Cavě*, *Andr.* ii. 3. 29; iv. 4. 21; *Heaut.* iv. 6. 22; *Adelph.* iii. 4. 12; *maně*, *Heaut.* iii. 3. 52; *Adelph.* iii. 4. 21; *jubě*, *Eun.* v. 1. 20; *Adelph.* v. 7. 10; v. 7. 16; *Phorm.* v. 7. 29; *vidě*, *Heaut.* iv. 8. 30; *Adelph.* ii. 2. 31; *Hec.* iii. 5. 34; *abŭ*, *Andr.* i. 5. 20; *Adelph.* iv. 2. 25; *redŭ*, *Heaut.* ii. 3. 108.

To this figure must be referred such words as *eměrunť*. *Comp Eun.* Prol. 20; *ějus*, *Hec.* iii. 3. 12; *Phorm.* i. 3. 2; iii. 1. 19; v. 6. 3; *hŭjus*, *Adelph.* iv. 2. 42; *Hec.* i. 2. 49; *Phorm.* i. 4. 22, &c.

DIASTOLE.

Words compounded with the inseparable *Re*, have that syllable very frequently long in Terence: thus, *rěductan'*, *Hec.* iv. 4. 43. *Comp.* v. 1. 39; *Heaut.* i. 1. 60. To these add such words as *ěi*, *fŭěri*, &c. *Comp. Adelph.* i. 2. 26; *Phorm.* v. 7. 79.

HIATUS.

Of this figure many examples occur: e. g. *mě ģmēs* is an anapest, *Eun.* i. 2. 113; *tě ģmō*, an anapest, *Eun.* i. 2. 106; *Heaut.* ii. 3. 119; *ně ģgās*, an anapest, *Phorm.* ii. 3. 72. So *quŭ ģmat*, *Hec.* iii. 2. 8; *quŭ ģmant*, *Andr.* i. 2. 20; *mě ģt æ*, *Heaut.* i. 1. 63; *cŭm ģmŭca*, *Eun.* ii. 2. 42. *Comp. Andr.* v. 1. 6; *Eun.* i. 2. 39; ii. 2. 11; *Heaut.* ii. 3. 46; v. 1. 45; *Hec.* iv. 1. 21.

POSITION.

Many syllables which are long by position in other poets, are very frequently short in Terence: and this takes place more particularly at the commencement of a verse; as in the following:

<i>Et ŭd gratum fuisse</i>	. . . . .	<i>Andr.</i> i. 1. 15.
<i>Sine ĭnvidia laudem</i>	. . . . .	<i>Andr.</i> i. 1. 39.
<i>Sine ōmni periclo</i>	. . . . .	<i>Andr.</i> ii. 3. 17.
<i>Prŏpter hospitai</i>	. . . . .	<i>Andr.</i> ii. 6. 8.
<i>Dabit nemo, inveniet</i>	. . . . .	<i>Andr.</i> ii. 3. 22.
<i>Vel hŏc quis non credat</i>	. . . . .	<i>Andr.</i> iii. 2. 9.
<i>Ego hŭnc abeo</i>	. . . . .	<i>Eun.</i> iii. 2. 41.
<i>Quid hŭc reditio</i>	. . . . .	<i>Eun.</i> iv. 4. 4.
<i>Studēt par referre</i>	. ,	<i>Adelph.</i> i. 1. 48.
<i>Ob hanc ĭnimitias</i>	. . . . .	<i>Phorm.</i> ii. 3. 23.
<i>Dicam tibi ĭmpingam</i>	. . . . .	<i>Phorm.</i> ii. 3. 92.
<i>Nēc meum ĭmperium</i>	. . . . .	<i>Phorm.</i> ii. 1. 2.

<i>Enīmvero Antipho</i>	. . . . .	Phorm. iii. 1. 1.
<i>Et illam miseram</i>	. . . . .	Phorm. iii. 3. 31.
<i>Patēr venit</i>	. . . . .	Phorm. iv. 2. 11.
<i>Quid illam alteram</i>	. . . . .	Phorm. v. 1. 28.
<i>Apūd nos est</i>	. . . . .	Heaut. i. 2. 8.
<i>Ad ēxemplum ambarum</i>	. . . . .	Hec. i. 2. 88.

Esse has the first short, Heaut. i. 1. 19; Phorm. iii. 3. 31. So *īstuc*, Eun. ii. 2. 6; *volūptati*, Heaut. i. 1. 19; *quidēm causa*, Heaut. i. 1. 35. *Hīc quīdem ēst* is an anapest, Eun. ii. 1. 22; *hīc mănēō* the fourth Pæon, Heaut. iv. 4. 15; *quō quīd hūnc* a Dactyl, Eun. iii. 2. 10; *īllic* an Iambus, Andr. iv. 4. 3; *ēccum* an Iambus, Eun. iii. 1. 5. Many similar examples occur in every page of Terence.

P. TERENTII AFRI

COMŒDIÆ VI.

ANDRIA. EUNUCHUS.
HEAUTON TIMORUMENOS.
ADELPHI. HECYRA.
PHORMIO.

TERENTII ANDRIA.

Inscriptio.

ACTA LUDIS MEGALENSIBUS, M. FULVIO ET M'. GLABRIONE ÆDILIBUS,
CURULIBUS. EGERUNT L. AMBIVIVS TURPIO L. ATILIUS PRÆNESTI-
NUS. MODOS FECIT FLACCUS CLAUDI TIBIIS PARIBUS, DEXTRIS ET
SINISTRIS. ET EST TOTA GRÆCA. EDITA M. MARCELLO CN. SULPICIO
COSS.

FABULÆ INTERLOCUTORES.

SIMO, *senex.*

SOSIA, *libertus Simonis.*

DAVUS, *servus.*

MYSIS, *ancilla.*

PAMPHILUS, *adulescens, filius Simonis.*

CHARINUS, *adulescens.*

BYRRHIA, *servus Charini.*

LESBIA, *obstetrix.*

GLYCERIUM, *quæ est Pasibula, filia Chremetis.*

CHREMES, *senex, pater Philumenæ.*

CRITO, *hospes.*

DROMO, *servus lorarius.*

PERSONÆ MUTÆ.

ARCHYLIS, *ancilla.*

CHRYISIS, *meretrix.*

C. SULPITII APOLLINARIS
PERIOCHA IN ANDRIAM.

Sororem falso creditam meretriculæ,
Genere Andriæ, Glycerium, vitiat Pamphilus ;
Gravidaque facta, dat fidem, uxorem sibi
Fore hanc ; nam pater ei aliam desponsaverat,
Gnatam Chremetis ; atque, amorem ut comperit,
Simulat futuras nuptias, cupiens, suus
Quid haberet animi filius, cognoscere.
Davi suasu non repugnat Pamphilus ;
Sed ex Glycerio natum ut vidit puerulum
Chremes, recusat nuptias, generum abdicat,
Mox filiam Glycerium insperato agnitam
Hanc Pamphilo, illam dat Charino conjugem.

PROLOGUS.

POETA cum primum animum ad scribendum appulit,
Id sibi negoti credidit solum dari,
Populo ut placerent, quas fecisset fabulas.
Verum aliter evenire multo intelligit :
Nam in prologis scribundis operam abutitur, 5
Non qui argumentum narret, sed qui malevoli
Veteris poetæ maledictis respondeat.
Nunc, quam rem vitio dent, quæso, animum advortite.
Menander fecit Andriam et Perinthiam :
Qui utramvis recte norit, ambas noverit. 10
Non ita dissimili sunt argumento, attamen
Dissimili oratione sunt factæ ac stylo.
Quæ convenere, in Andriam ex Perinthia
Fatetur transtulisse, atque usum pro suis.
Id isti vituperant factum ; atque in eo disputant, 15
Contaminari non decere fabulas.
Faciunt næ intelligendo, ut nihil intelligent ;
Qui cum hunc accusant, Nævium, Plautum, Ennium
Accusant, quos hic noster auctores habet :
Quorum æmulari exoptat negligentiam, 20
Potius quam istorum obscuram diligentiam.
Dehinc, ut quiescant porro, moneo, et desinant
Maledicere ; malefacta ne noscant sua.
Favete, adeste æquo animo, et rem cognoscite,
Ut pernoscatis, ecquid spei sit reliquum : 25
Posthac quas faciet de integro comœdias,
Spectandæ an exigendæ sint vobis prius.

ANDRIA.

ACTUS I. SCENA I.

SIMO. SOSIA.

SI. Vos istæc intro auferte : abite. Sosia
Adesdum : paucis te volo. So. Dictum puta :
Nempe ut curentur recte hæc. SI. Immo aliud. So. Quid est,
Quod tibi mea ars efficere hoc possit amplius ?
SI. Nihil istac opus est arte ad hanc rem, quam paro ; 5
Sed iis, quas semper in te intellexi sitas,
Fide et taciturnitate. So. Exspecto quid velis.
SI. Ego postquam te emi, a parvulo ut semper tibi
Apud me justa et clemens fuerit servitus,
Scis : feci, ex servo ut esses libertus mihi, 10
Propterea quod servibas liberaliter.
Quod habui summu[m] pretium, persolvi tibi.
So. In memoria habeo. SI. Haud muto factum. So. Gaudeo,
Si tibi quid feci aut facio, quod placeat, Simo ;
Et id gratum fuisse advorsum te habeo gratiam. 15
Sed hoc mihi molestum 'st : nam istæc commemoratio
Quasi exprobratio est immemoris benefici.
Quin tu uno verbo dic, quid est quod me velis.
SI. Ita faciam : hoc primum in hac re prædico tibi :
Quas credis esse has, non sunt veræ nuptiæ. 20
So. Cur simulas igitur ? SI. Rem omnem a principio audies :
Eo pacto et gnati vitam et consilium meum
Cognosces : et quid facere in hac re te velim.
Nam is postquam excessit ex ephebis, Sosia,
Liberius vivendi fuit potestas ; nam antea 25
Qui scire posses, aut ingenium noscere,
Dum ætas, metus, magister prohibebant ? So. Ita est.
SI. Quod plerique omnes faciunt adolescentuli,

Ut animum ad aliquod studium adjungant, aut equos

Alere, aut canes ad venandum, aut ad philosophos :

30

Horum ille nihil egregie præter cetera

Studebat, et tamen omnia hæc mediocriter.

Gaudebam. So. Non injuria : nam id arbitror

Apprime in vita esse utile, UT NE QUID NIMIS.

SI. Sic vita erat : facile omnes perferre ac pati,

35

Cum quibus erat cumque una : iis sese dedere :

Eorum studiis obsequi : advorsus nemini :

Nunquam præponens se illis : ita facillume

Sine invidia laudem invenias, et amicos pares.

So. Sapienter vitam instituit : namque hoc tempore

40

OBSEQUIUM AMICOS, VERITAS ODIUM PARIT.

SI. Interea mulier quædam abhinc triennium

Ex Andro commigravit huc viciniæ,

Inopia et cognatorum negligentia

Coacta, egregia forma atque ætate integra.

45

So. Hei, vereor ne quid Andria apportet mali.

SI. Primum hæc pudice vitam, parce, ac duriter

Agebat, lana ac tela victum quæritans :

Sed postquam amans accessit, pretium pollicens,

Unus et item alter ; ita ut ingenium est omnium

50

Hominum ab labore proclive ad lubidinem,

Accepit conditionem, dein quæstum occipit.

Qui tum illam amabant, forte, ita ut fit, filium

Perduxere illuc, secum ut una esset, meum.

Egommet continuo mecum : Certe captus est :

55

Habet : observabam mane illorum servolos

Venientes aut abeuntes : rogitabam, Heus puer,

Dic sodes, quis heri Chrysidem habuit ? nam Andriæ

Illi id erat nomen. So. Teneo. SI. Phædrum aut Cliniam aut

Niceratum dicebant : nam hi tres tum simul

60

Amabant. Eho, quid Pamphilus ? Quid ? symbolam

Dedit, cœnavit : gaudebam. Item alio die

Quærebam : comperiebam nihil ad Pamphilum

Quicquam attinere : enimvero spectatum satis

Putabam, et magnum exemplum continentiae :

65

Nam qui cum ingeniis conflictatur ejusmodi.

Neque commovetur animus in ea re tamen,

Scias posse jam habere ipsum suæ vitæ modum.

Cum id mihi placebat, tum uno ore omnes omnia
 Bona dicere, et laudare fortunas meas, 70
 Qui gnatum haberem tali ingenio præditum.
 Quid verbis opus est? hac fama impulsus Chremes,
 Ultro ad me venit, unicam gnatam suam
 Cum dote summa filio uxorem ut daret.
 Placuit: despondi: hic nuptiis dictus 'st dies. 75
 So. Quid igitur obstat: cur non fiant? Si. Audies.
 Fere in diebus paucis, quibus hæc acta sunt,
 Chrysis vicina hæc moritur. So. O factum bene!
 Beasti: metui a Chryside. Si. Ibi tum filius
 Cum illis, qui amabant Chrysidem, una aderat frequens: 80
 Curabat una funus: tristis interim,
 Nonnunquam collacrumabat: placuit tum id mihi.
 Sic cogitabam: Hic parvæ consuetudinis
 Causa hujus mortem tam fert familiariter:
 Quid si ipse amasset? quid mihi hic faciet patri? 85
 Hæc ego putabam esse omnia humani ingeni,
 Mansuetique animi officia: quid multis moror?
 Egomet quoque ejus causa in funus prodeo,
 Nihil suspicans etiam mali. So. Hem, quid id est? Si. Scies.
 Effertur: imus. Interea inter mulieres, 90
 Quæ ibi aderant, forte unam aspicio adolescentulam,
 Forma — So. Bona fortasse. Si. Et voltu, Sosia,
 Adeo modesto, adeo venusto, ut nil supra.
 Quæ cum mihi lamentari præter ceteras
 Visa est, et quia erat forma præter ceteras 95
 Honestæ et liberali, accedo ad pedisequas:
 Quæ sit, rogo: sororem esse aiunt Chrysidis.
 Percussit illico animum: atat! hoc illud est,
 Hinc illæ lacrumæ, hæc illa 'st misericordia.
 So. Quam timeo, quorsum evadas. Si. Funus interim 100
 Procedit: sequimur: ad sepulcrum venimus:
 In ignem imposita'st: fletur. Interea hæc soror,
 Quam dixi, ad flammam accessit imprudentius,
 Satis cum periculo: ibi tum exanimatus Pamphilus
 Bene dissimulatum amorem et celatum indicat: 105
 Accurrit: mediam mulierem complectitur:
 Mea Glycerium, inquit, quid agis? cur te is perditum?
 Tum illa, ut consuetum facile amorem cerneret,

Rejecit se in eum flens quam familiariter.

So. Quid ais? Si. Redeo inde iratus, atque ægre ferens. 110

Nec satis ad objurgandum causæ : diceret,

Quid feci? quid commerui, aut peccavi, pater?

Quæ sese in ignem injicere voluit, prohibui :

Servavi : honesta oratio est. So. Recte putas

Nam si illum objurges, vitæ qui auxilium tulit, 115

Quid facias illi, qui dederit damnum aut malum?

Si. Venit Chremes postridie ad me, clamitans,

Indignum facinus : comperisse, Pamphilum

Pro uxore habere hanc peregrinam : ego illud sedulo

Negare factum : ille instat factum : denique 120

Ita tum discedo ab illo, ut qui se filiam

Neget daturum. So. Non tu ibi gnatum? Si. Ne hæc quidem

Satis vehemens causa ad objurgandum. So. Qui, cedo?

Si. Tute ipse his rebus finem præscripsti, pater.

Prope adest, cum alieno more vivendum 'st mihi : 125

Sine nunc meo me vivere interea modo.

So. Qui igitur relictus est objurgandi locus?

Si. Si propter amorem uxorem nolit ducere,

Ea primum ab illo animadvertenda injuria 'st.

Et nunc id operam do, ut per falsas nuptias 130

Vera objurgandi causa sit, si deneget :

Simul sceleratus Davos si quid consili

Habet, ut consumat nunc, cum nihil obsint doli :

Quem ego credo manibus, pedibusque, obnixè omnia

Facturum : magis id adeo, mihi ut incommodet, 135

Quam ut obsequatur gnato. So. Quapropter? Si. Rogas?

Mala mens, malus animus : quem quidem ego si sensero—

Sed quid opus 'st verbis? Sin eveniat, quod volo,

In Pamphilo ut nil sit moræ ; restat Chremes,

Qui mi exorandus est : et spero confore. 140

Nunc tuum 'st officium, has bene ut assimules nuptias :

Perterrefacias Davom : observes filium,

Quid agat, quid cum illo consili captet. So. Sat est :

Curabo : eamus nunc iam intro. Si. I præ, sequar.

ACTUS I. SCENA II.

SIMO. DAVUS.

SI. Non dubium 'st, quin uxorem nolit filius :

Ita Davom modo timere sensi, ubi nuptias

Futuras esse audivit : sed ipse exit foras.

DA. Mirabar hoc si sic abiret : et heri semper lenitas

Verebar quorsum evaderet :

5

Qui postquam audierat, non datum iri filio uxorem suo,

Nunquam cuiquam nostrum verbum fecit, neque id ægre tulit.

SI. At nunc faciet ; neque, ut opinor, sine tuo magno malo.

DA. Id voluit, nos sic nec opinantes duci falso gaudio,

Sperantes jam amoto metu, interea oscitantes opprimi,

10

Ut ne esset spatium cogitandi ad disturbandas nuptias :

Astute ! SI. Carnufex, quæ loquitur ? DA. Herus est, neque
provideram.

SI. Dave. DA. Hem, quid est ? SI. Ehodum ad me. DA. Quid
hic volt ? SI. Quid ais ? DA. Qua de re ? SI. Rogas ?

Meum gnatum rumor est amare. DA. Id populus curat scilicet !

SI. Hoccine agis, an non ? DA. Ego vero istuc. SI. Sed nunc
ea me exquirere,

15

Iniqui patris est : nam, quod antehac fecit, nihil ad me attinet.

Dum tempus ad eam rem tulit, sivi animum ut expleret suum :

Nunc hic dies aliam vitam affert, alios mores postulat.

Dehinc postulo, sive æquum 'st, te oro, Dave, ut redeat jam in
viam.

DA. Hoc quid sit ? SI. Omnes, qui amant, graviter sibi dari
uxorem ferunt.

20

DA. Ita aiunt. SI. Tum si quis magistrum cepit ad eam rem
improbum,

Ipsium animum ægrotum ad deteriorem partem plerumque applicat.

DA. Non hercle intelligo. SI. Non ? hem. DA. Non : Davos
sum, non CEdipus.

SI. Nempe ergo aperte vis, quæ restant, me loqui ? DA. Sane
quidem.

SI. Si sensero hodie quicquam in his te nuptiis

25

Fallaciæ conari, quo fiant minus ;

Aut velle in ea re ostendi, quam sis callidus :

Verberibus cæsum te in pistrinum, Dave, dedam usque ad necem,

Ea lege atque omine, ut, si te inde exemerim, ego pro te molam.
 Quid? hoc intellextin'? an nondum etiam ne hoc quidem?

DA. Immo callide; 30

Ita aperte ipsam rein modo locutus, nil circum itione usus es.

SI. Ubivis facilius passus sim, quam in hac re, me deludier.

DA. Bona verba, quæso. SI. Irrides: nil me fallis: edico tibi,
 Ne temere facias: neque tu haud dicas, tibi non prædictum: cave.

ACTUS I. SCENA III.

DAVUS.

Enimvero, Dave, nil loci 'st segnitiae neque socordiae,
 Quantum intellexi modo senis sententiam de nuptiis:
 Quæ si non astu providentur, me aut herum pessum dabunt.
 Nec quid agam certum 'st: Pamphilumne adjutem, an auscultem seni.
 Si illum relinquo, ejus vitæ timeo: sin opitulor, hujus minas; 5
 Cui verba dare difficile 'st: primum jam de amore hoc comperit:
 Me infensus servat, ne quam faciam in nuptiis fallaciam.
 Si senserit, perii, aut si lubitum fuerit, causam ceperit,
 Quo jure, quave injuria præcipitem me in pistrinum dabit.
 Ad hæc mala hoc mi accedit etiam: hæc Andria, 10
 Si ista uxor sive amica 'st, gravida e Pamphilo est.
 Audireque eorum est operæ pretium audaciam:
 Nam inceptio 'st amentium, haud amantium:
 Quicquid peperisset, decreverunt tollere:
 Et fingunt quandam inter se nunc fallaciam, 15
 Civem Atticam esse hanc. Fuit olim quidam senex,
 Mercator: navem is fregit apud Andrum insulam:
 Is obiit mortem: ibi tum hanc ejectam Chrysidis
 Patrem recepisse orbam, parvam: fabulæ!
 Mihi quidem non fit verisimile; at ipsis commentum placet. 20
 Sed Mysis ab ea egreditur: at ego hinc me ad forum, ut
 Conveniam Pamphilum, ne de hac re pater imprudentem opprimat.

ACTUS I. SCENA IV.

MYSIS.

Audivi, Archylis, jamdudum: Lesbiam adduci jubes.

Sane pol illa temulenta 'st mulier et temeraria,

Nec satis digna, cui committas primo partu mulierem :
 Tamen eam adducam. Importunitatem spectate aniculæ :
 Quia compotrix ejus est. Di, date facultatem, obsecro, 5
 Huic pariundi, atque illi in aliis potius peccandi locum.
 Sed quidnam Pamphilum exanimatum video ? vereor quid siet.
 Opperiar, ut sciam num quidnam hæc turba tristitiæ afferat.

ACTUS I. SCENA V.

PAMPHILUS. MYsis.

PA. Hoccine 'st humanum factum aut inceptum ? hoccine 'st
 officium patris ?

MY. Quid illud est ? PA. Pro Deum fidem, quid est, si hoc
 non contumelia 'st ?

Uxorem decrerat dare sese mi hodie : nonne oportuit
 Præscisse me ante ? nonne prius communicatum oportuit ?

MY. Miseram me, quod verbum audio ? 5

PA. Quid Chremes ? qui denegarat, se commissurum mihi
 Gnatam suam uxorem : id mutavit, quia me immutatum videt.
 Itane obstinate operam dat, ut me a Glycerio miserum abstrahat ?
 Quod si fit, pereo funditus.

Adeon' hominem esse invenustum aut infelicem quenquam, ut
 ego sum ? 10

Pro Deum atque hominum fidem !

Nullon' ego Chremetis pacto affinitatem effugere potero ?

Quot modis contemptus, spretus ? facta, transacta omnia : hem,
 Repudiatus repeto : quamobrem ? nisi si id est, quod suspicor :
 Aliquid monstri alunt : ea quoniam nemini obtrudi potest, 15
 Itur ad me. MY. Oratio hæc me miseram exanimavit metu.

PA. Nam quid ego dicam de patre ? ah

Tantamne rem tam negligenter agere ? præteriens modo

Mi apud forum, uxor tibi ducenda 'st, Pamphile, hodie, inquit, para :
 Abi domum. Id mi visus 'st dicere, abi cito, et suspende te. 20

Obstipui : censen' me verbum potuisse ullum proloqui ? aut
 Ullam causam, saltem ineptam, falsam, iniquam ? obmutui.

Quod si ego rescissem id prius, quid facerem, si quis nunc me
 roget,

Aliquid facerem, ut hoc ne facerem : sed nunc quid primum
 exequar ?

Tot me impediunt curæ, quæ meum animum divorsæ trahunt ; 25
Amor, misericordia hujus, nuptiarum sollicitatio ;
Tum patris pudor, qui me tam leni passus animo est usque adhuc ;
Quæ meo cumque animo lubitum 'st, facere : eine ego ut advorser ?
hei mihi !

Incertum 'st, quid agam. MY. Misera timeo, incertum hoc quorsus accidat.

Sed nunc peropus 'st, aut hunc cum ipsa, aut de illa me adversum hunc loqui. 30

Dum in dubio est animus, paulo momento huc vel illuc impellitur.

PA. Quis hic loquitur ? Mysis ? salve. MY. O salve, Pamphile.

PA. Quid agit ? MY. Rogas ?

Laborat e dolore ; atque ex hoc misera sollicita est, diem

Quia olim in hunc sunt constitutæ nuptiæ : tum autem hoc timet,
Ne deseras se. PA. Hem, egone istuc conari queam ? 35

Egon' propter me illam decipi miseram sinam ?

Quæ mihi suum animum atque omnem vitam credidit ?

Quam ego animo egregie caram pro uxore habuerim ?

Bene et pudice ejus doctum atque eductum, sinam,

Coactum egestate ingenium immutarier ? 40

Non faciam. MY. Haud verear, si in te sit solo situm :

Sed ut vim queas ferre. PA. Adeone me ignavom putas ?

Adeon' porro ingratum, aut inhumanum, aut ferum,

Ut neque me consuetudo, neque amor, neque pudor

Commoveat, neque commoneat, ut servem fidem ? 45

MY. Unum hoc scio, esse meritam, ut memor esses sui.

PA. Memor essem ? o Mysis, Mysis, etiam nunc mihi

Scripta illa sunt in animo dicta Chrysidis

De Glycerio : jam ferme moriens me vocat :

Accessi : vos semotæ : nos soli : incipit : 50

Mi Pamphile, hujus formam atque ætatem vides :

Nec clam te est, quam illi utræque res nunc utiles

Et ad pudicitiam et ad rem tutandam sient.

Quod te ego per dextram hanc oro, et per Genium tuum,

Per tuam fidem, perque hujus solitudinem, 55

Te obtestor, ne abs te hanc segreges, neu deseras :

Si te in germani fratris dilexi loco,

Sive hæc te solum semper fecit maxumi,

Seu tibi morigera fuit in rebus omnibus.

Te isti virum do, amicum, tutorem, patrem. 60

Bona nostra hæc tibi permitto, et tuæ mando fidei.

Hanc mi in manum dat : mors continuo ipsam occupat.

Accepi : acceptam servabo. MY. Ita spero quidem.

PA. Sed cur tu abis ab illa? MY. Obstetricem arcesso.

PA. Propera : atque audin'?

Verbum unum cave de nuptiis ; ne ad morbum hoc etiam.

MY. Teneo.

65

ACTUS II. SCENA I.

CHARINUS. BYRRHIA. PAMPHILUS.

CH. Quid ais, Byrrhia? daturne illa Pamphilo hodie nuptum?

BY. Sic est.

CH. Qui scis? BY. Apud forum modo e Davo audiui. CH. Væ misero mihi!

Ut animus in spe atque in timore usque antehac attentus fuit;

Ita, postquam adempta spes est, lassus, cura confectus, stupet.

BY. Quæso edepol, Charine, quando non potest id fieri, quod vis, 5

Id velis, quod possit. CH. Nil volo aliud, nisi Philumenam.

BY. Ah!

Quanto satius 'st, te id dare operam, qui istum amorem ex corde ejicias ;

Quam id loqui, quo magis lubido frustra incendatur tua.

CH. Facile omnes, cum valemus, recta consilia ægrotis damus.

Tu si hic sis, aliter censeas. BY. Age, age, ut lubet. CH. Sed Pamphilum 10

Video : omnia experiri certum 'st, prius quam pereo. BY. Quid hic agit?

CH. Ipsum hunc orabo : huic supplicabo : amorem huic narrabo meum :

Credo, impetrabo, ut aliquot saltem nuptiis prodat dies :

Interea fiet aliquid, spero. BY. Id aliquid nihil est. CH. Byrrhia, Quid tibi videtur? adeon' ad eum? BY. Quidni? nihil ut impetres, 15

Ut te arbitretur sibi paratum mœchum, si illam duxerit?

CH. Abin' hinc in malam rem cum suspicione istac, scelus?

PA. Charinum video : salve. CH. O salve. Pamphile,

Ad te advenio, spem, salutem, consilium, auxilium expetens.

PA. Neque pol consili locum habeo, neque ad auxilium copiam. 20
Sed istuc quidnam 'st? CH. Hodie uxorem ducis? PA. Aiunt.

CH. Pamphile,

Si id facis, hodie postremum me vides. PA. Quid ita? CH. Hei mihi!

Vereor dicere : huic dic quæso Byrrhia. BY. Ego dicam. PA. Quid est?

BY. Sponsam hic tuam amat. PA. Næ iste haud mecum sentit : ehodum dic mihi :

Num quidnam amplius tibi cum illa fuit, Charine? CH. Ah, Pamphile, 25

Nil. PA. Quam vellem! CH. Nunc te per amicitiam, et per amorem obsecro,

Principio ut ne ducas. PA. Dabo equidem operam. CH. Sed si id non potest,

Aut tibi nuptiæ hæ sunt cordi. PA. Cordi? CH. Saltem aliquot dies

Profer, dum proficiscor aliquo, ne videam. PA. Audi nunc iam : Ego, Charine, neutiquam officium liberi esse hominis puto, 30
Cum is nil mereat, postulare id gratiæ apponi sibi.

Nuptias effugere ego istas malo, quam tu adipiscier.

CH. Reddidisti animum. PA. Nunc si quid potes aut tu, aut hic Byrrhia,

Facite, fingite, invenite, efficite, qui detur tibi.

Ego id agam, qui mihi ne detur. CH. Sat habeo. PA. Davom optume 35

Video, cujus consilio fretus sum. CH. At tu hercle haud quicquam mihi,

Nisi ea, quæ nil opus sunt sciri : fugin' hinc. BY. Ego vero ac lubens.

ACTUS II. SCENA II.

DAVUS. CHARINUS. PAMPHILUS.

DA. Di boni, boni quid porto! sed ubi inveniam Pamphilum, Ut metum, in quo nunc est, adimam, atque expleam animum gaudio?

CH. Lætus est nescio quid. PA. Nihil est : nondum hæc rescivit mala.

DA. Quem ego nunc credo; si jam audierit sibi paratas nuptias,—

CH. Audin' tu illum? DA. Toto me oppido exanimatum quærere. 5

Sed ubi quæram? quo nunc primum intendam? CH. Cessas alloqui?

DA. Habeo. PA. Dave: ades: resiste. DA. Quis homo 'st, qui me? O Pamphile,

Te ipsum quæro: euge, Charine: ambo opportune: vos volo.

PA. Dave, perii. DA. Quin tu hoc audi. PA. Interii. DA. Quid timeas scio.

CH. Mea quidem hercle certe in dubio vita 'st. DA. Et quid tu, scio. 10

PA. Nuptiæ mi. DA. Etsi scio? PA. Hodie. DA. Obtundis, tamen si intelligo?

Id paves, ne ducas tu illam: tu autem, ut ducas. CH. Rem tenes. ✓

PA. Istuc ipsum. DA. Atque istuc ipsum nil periculi est: me vide.

PA. Obsecro te quam primum hoc me libera miserum metu. DA. Hem!

Libero: tibi uxorem non dat jam Chremes. PA. Qui scis?

DA. Scies. 15

Tuus pater me modoprehendit: ait tibi uxorem dare sese

Hodie; item alia multa, quæ nunc non est narrandi locus.

Continuo ad te properans percurro ad forum, ut dicam tibi hæc.

Ubi te non invenio ibi, escendo in quendam excelsum locum.

Circumspicio; nusquam: ibi forte hujus video Byrrhiam. 20

Rogo: negat vidisse: mihi molestum: quid agam, cogito.

Redeunti interea ex ipsa re mi incidit suspicio: hem,

Paululum opsoni: ipse tristis: de improvise nuptiæ:

Non cohærent. PA. Quorsum nam istuc? DA. Ego me continuo ad Chremem.

Cum illo advenio: solitudo ante ostium: jam id gaudeo. 25

CH. Recte dicis. PA. Perge. DA. Maneo: interea introire neminem

Video, exire neminem: matronam nullam in ædibus,

Nil ornati, nil tumulti: accessi: intro aspexi. PA. Scio.

Magnum signum. DA. Num videntur convenire hæc nuptiis?

PA. Non, opinor, Dave. DA. Opinor, narras? non recte accipis. 30

Certa res est: etiam puerum inde abiens conspexi Chremi

Olera ac pisciculos minutos ferre obolo in cœnam seni.

CH. Liberatus sum hodie, Dave, tua opera. DA. Ac nullus quidem.

CH. Quid ita? nempe huic prorsus illam non dat. DA. Ridiculum caput!

Quasi necesse sit, si huic non dat, te illam uxorem ducere : 35

Nisi vides, nisi senis amicos oras, ambis. CH. Bene mones.

Ibo : etsi hercle sæpe jam me spes hæc frustrata 'st. Vale.

ACTUS II. SCENA III.

PAMPHILUS. DAVUS.

PA. Quid igitur sibi volt pater? cur simulat? DA. Ego dicam tibi.

Si id suscenseat nunc, quia non det tibi uxorem Chremes,

Ipsus sibi esse injurius videatur : neque id injuria :

Prius, quam tuum, ut sese habeat, animum ad nuptias perspexerit.

Sed si tu negaris ducere, ibi culpam in te transferet : 5

Tum illæ turbæ fient. PA. Quidvis patiar. DA. Pater est, Pamphile.

Difficile 'st : tum hæc sola 'st mulier : dictum ac factum invenerit

Aliquam causam, quamobrem eiciat oppido. PA. Eiciat? DA.

Cito.

PA. Cedo igitur quid faciam, Dave? DA. Dic te ducturum. PA.

Hem! DA. Quid est?

PA. Egon' dicam? DA. Cur non? PA. Nunquam faciam.

DA. Ne nega. 10

PA. Suadere noli. DA. Ex ea re quid fiat, vide.

PA. Ut ab illa excludar, huc concludar. DA. Non ita 'st.

Nempe hoc sic esse opinor : dicturum patrem,

Ducas volo hodie uxorem : tu, ducam, inquires :

Cedo quid jurgabit tecum? hic reddes omnia, 15

Quæ nunc sunt certa ei consilia, incerta ut sient,

Sine omni periculo : nam hoc haud dubium 'st, quin Chremes

Tibi non det gnatam : nec tu ea causa minueris

Hæc, quæ facis, ne is mutet suam sententiam.

Patri dic velle : ut, cum velit, tibi jure irasci non queat. 20

Nam, quod tu speres, propulsabo facile ; Uxorem his moribus

Dabit nemo : inveniet inopem potius, quam te corrumpi sinat.

Sed si te æquo animo ferre accipiet, negligentem feceris :

Alia otiosus quæret : interea aliquid acciderit boni.

PA. Itan' credis? DA. Haud dubium id quidem 'st. PA. Vide
quo me inducas. DA. Quin taces! 25

PA. Dicam : puerum autem ne resciscat mi esse ex illa, cautio est :

Nam pollicitus sum suscepturum. DA. O facinus audax !

PA. Hanc fidem

Sibi me obsecravit, qui se sciret non desertum iri, ut darem.

DA. Curabitur : sed pater adest : cave, te esse tristem sentiat.

ACTUS II. SCENA IV.

SIMO. DAVUS. PAMPHILUS.

SI. Reviso quid agant, aut quid captent consili.

DA. Hic nunc non dubitat, quin te ducturum neges.

Venit meditatus alicunde ex solo loco :

Orationem sperat invenisse se,

Qui differat te : proin tu fac apud te ut sies. 5

PA. Modo ut possim, Dave. DA. Crede inquam hoc mihi, Pamphile,

Nunquam hodie tecum commutaturum patrem

Unum esse verbum, si te dices ducere.

ACTUS II. SCENA V.

BYRRHIA. SIMO. DAVUS. PAMPHILUS.

BY. Herus me, relictis rebus, jussit Pamphilum

Hodie observare, ut, quid ageret de nuptiis,

Scirem : id propterea nunc hunc venientem sequor.

Ipsam adeo præsto video cum Davo : hoc agam.

SI. Utrumque adesse video. DA. Hem ! serva. SI. Pamphile. 5

DA. Quasi de improvviso respice ad eum. PA. Ehem pater.

DA. Probe. SI. Hodie uxorem ducas, ut dixi, volo.

BY. Nunc nostræ timeo parti, quid hic respondeat.

PA. Neque istic, neque alibi tibi erit usquam in me mora. BY. Hem !

DA. Obmutuit. BY. Quid dixit ? SI. Facis ut te decet, 10 Cum istuc, quod postulo, impetro cum gratia.

DA. Sum verus ? BY. Herus, quantum audio, uxore excidit.

SI. I nunc iam intro ; ne in mora, cum opus sit, sies.

PA. EO. BY. Nullane in re esse cuiquam homini fidem?
 Verum illud verbum 'st, volgo quod dici solet, 15
 Omnes sibi esse melius malle, quam alteri.
 Ego illam vidi: virginem forma bona
 Memini videre: quo æquior sum Pamphilo,
 Si se illam in somnis, quam illum, amplecti maluit.
 Renuntiabo, ut pro hoc malo mihi det malum. 20

ACTUS II. SCENA VI.

DAVUS. SIMO.

DA. Hic nunc me credit aliquam sibi fallaciam
 Portare, et ea me hic restitisse gratia.
 SI. Quid Davus narrat? DA. Æque quicquam nunc quidem.
 SI. Nilne? hem! DA. Nil prorsus. SI. Atqui expectabam
 quidem.
 DA. Præter spem evenit: sentio: hoc male habet virum. 5
 SI. Potin' es mihi verum dicere? DA. Nihil facilius.
 SI. Num illi molestæ quippiam hæc sunt nuptiæ,
 Propter hospitai hujusce consuetudinem?
 DA. Nihil hercle: aut, si adeo, bidui est aut tridui
 Hæc sollicitudo: nosti? deinde desinet. 10
 Etenim ipsus eam rem recta reputavit via.
 SI. Laudo. DA. Dum licitum est ei, dumque ætas tulit,
 Amavit: tum id clam; cavit, ne unquam infamiæ
 Ea res sibi esset, ut virum fortem decet:
 Nunc uxore opus est: animum ad uxorem appulit. 15
 SI. Subtristis visus 'st esse aliquantillum mihi.
 DA. Nihil propter hanc rem: sed est, quod succenset tibi.
 SI. Quidnam 'st? DA. Puerile 'st. SI. Quid est? DA.
 Nihil. SI. Quin dic, quid est.
 DA. Ait nimium parce facere sumtum. SI. Mene? DA. Te.
 Vix, inquit, drachmis est opsonatum decem: 20
 Num filio videtur uxorem dare?
 Quem, inquit, vocabo ad cœnam meorum æqualium
 Potissimum nunc? et, quod dicendum hic siet,
 Tu quoque perparce nimium: non laudo. SI. Tace.
 DA. Commovi. SI. Ego, istæc recte ut fiant, videro. 25
 Quid hoc rei est? quid hic volt veterator sibi?
 Nam si hic mali est quicquam, illic huic rei est caput.

ACTUS III. SCENA I.

MYSIS. SIMO. DAVUS. LESBIA. GLYCERIUM.

MY. Ita pol quidem res est, ut dixti, Lesbia :

Fidelem haud ferme mulieri invenias virum.

SI. Ab Andria 'st ancilla hæc : quid narras ? DA. Ita 'st.

MY. Sed hic Pamphilus. SI. Quid dicit ? MY. Firmavit fidem. SI. Hem.

DA. Utinam aut hic surdus, aut hæc muta facta sit. 5

MY. Nam quod peperisset, jussit tolli. SI. O Jupiter !

Quid ego audio ? actum 'st, siquidem hæc vera prædicat.

LE. Bonum ingenium narras adolescentis. MY. Optimum.

Sed sequere me intro, ne in mora illi sis. LE. Sequor.

DA. Quod remedium nunc huic malo inveniam ? SI. Quid hoc ? 10

Adeone est demens ? ex peregrina ? jam scio, ah !

Vix tandem sensi stolidus. DA. Quid hic sensisse ait ?

SI. Hæc primum affertur jam mihi ab hoc fallacia

Hanc simulant parere, quo Chremetem absterreant.

GL. Juno Lucina fer opem, serva me, obsecro. 15

SI. Hui, tam cito ? ridiculum : postquam ante ostium

Me audivit stare, appropinquat : non sat commode

Divisa sunt temporibus tibi, Dave, hæc. DA. Mihin' ?

SI. Num immemores discipuli ? DA. Ego quid narres nescio.

SI. Hicce me si imparatum in veris nuptiis 20

Adortus esset, quos me ludos redderet ?

Nunc hujus periculo fit, ego in portu navigo.

ACTUS III. SCENA II.

LESBIA. SIMO. DAVUS.

LE. Adhuc, Archylis, quæ adsolent quæque oportet

Signa esse ad salutem, omnia huic esse video.

Nunc primum fac istæc lavet : post deinde,

Quod jussi ei dari bibere, et quantum imperavi,

Date : mox ego huc revertor. 5

Per ecastor scitus puer est natus Pamphilo.

Deos quæso, ut sit superstes, quandoquidem ipse 'st ingenio bono ;

Cumque huic est veritus optumæ adolescenti facere injuriam.

SI. Vel hoc quis non credat, qui te norit, abs te esse ortum?

DA. Quidnam id est?

SI. Non imperabat coram, quid opus facto esset puerperæ: 10

Sed postquam egressa 'st, illis, quæ sunt intus, clamat de via.

O Dave, itan' contemnor abs te? aut itane tandem idoneus

Tibi videor esse, quem tam aperte fallere incipias dolis?

Saltem accurate: ut metui videar certe, si resciverim.

DA. Certe hercle nunc hic se ipso fallit, haud ego. SI. Edixin' tibi, 15

Interminatus sum, ne faceres? num veritus 's? quid retulit?

Credon' tibi hoc nunc, peperisse hanc e Pamphilo?

DA. Teneo, quid erret: et quid agam habeo. SI. Quid taces?

DA. Quid credas? quasi non tibi renunciata sint hæc, sic fore.

SI. Min' quisquam? DA. Eho an tute intellexti hoc assimilari?

SI. Irrideor. 20

DA. Renunciatum 'st: nam qui tibi isthæc incidit suspicio?

SI. Qui? quia te noram. DA. Quasi tu dicas, factum id consilio meo.

SI. Certe enim scio. DA. Non satis me pernosti etiam, qualis sim, Simo.

SI. Egone te? DA. Sed, si quid narrare occæpi, continuo dari

Tibi verba censes falso: itaque hercle nil jam muttire audeo. 25

SI. Hoc ego scio unum, neminem peperisse hic. DA. Intellexti.

Sed nihilo secius mox puerum huc deferent ante ostium.

Id ego jam nunc tibi, here, renuncio futurum, ut sis sciens.

Ne tu hoc posterius dicas Davi factum consilio aut dolis.

Prorsus a me opinionem hanc tuam esse ego amotam volo. 30

SI. Unde id scis? DA. Audivi, et credo: multa concurrunt simul,

Qui conjecturam hanc nunc facio: jam primum hæc se e Pamphilo

Gravidam dixit esse: inventum est falsum: nunc, postquam videt Nuptias domi apparari, missa 'st ancilla illico

Obstetricem arcessitum ad eam, et puerum ut afferret simul 35

Hoc ni fit, tu puerum ut videas, nil moventur nuptiæ.

SI. Quid ais? ubi intellexeras

Id consilium capere, cur non dixti extemplo Pamphilo?

DA. Quis igitur eum ab illa abstraxit, nisi ego? nam omnes nos quidem

Scimus, quam misere hanc amarit: nunc sibi uxorem expetit. 40

Postremo id mihi da negoti : tu tamen idem has nuptias

Perge facere ita, ut facis : et id spero adiuturos Deos.

SI. Immo abi intro : ibi me opperire, et, quod parato opus est,
para.

Non impulit me, hæc nunc omnino ut crederem :

Atque haud scio, an quæ dixit sint vera omnia : 45

Sed parvi pendo : illud mi multo maxumum 'st,

Quod mihi pollicitus 'st ipse gnatus : nunc Chremen

Conveniam : orabo gnato uxorem : id si impetro,

Quid alias malim, quam hodie, has fieri nuptias ?

Nam gnatus quod pollicitus 'st, haud dubium 'st mihi, 50

Si nolit, quin eum merito possim cogere.

Atque adeo in ipso tempore eccum ipsum Chremen.

ACTUS III. SCENA III.

SIMO. CHREMES.

SI. Jubeo Chremetem. CH. O ! te ipsum quærebam. SI. Et
ego te. CH. Optato advenis.

Aliquot me adierunt, ex te auditum qui aibant, hodie filiam

Meam nubere tuo gnato : id viso, tun', an illi insaniant.

SI. Ausculta paucis : et, quid te ego velim, et, quod tu quæris, scies.

CH. Ausculto : loquere quid velis. 5

SI. Per te ego Deos oro, et nostram amicitiam, Chreme,

Quæ incepta a parvis cum ætate accrevit simul,

Perque unicam gnatam tuam, et gnatum meum,

Cujus tibi potestas summa servandi datur,

Ut me adjuves in hac re : atque ita uti nuptiæ 10

Fuerant futuræ, fiant. CH. Ah, ne me obsecra :

Quasi hoc te orando a me impetrare oporteat.

Alium esse censes nunc me, atque olim, cum dabam :

Si in rem 'st utrique ut fiant, arcessi jube.

Sed si ex ea re plus mali 'st quam commodi 15

Utrique, id oro te, in commune ut consulas,

Quasi illa tua sit, Pamphilique ego sim pater.

SI. Immo ita volo, itaque postulo, ut fiat, Chreme :

Neque postulem abs te, ni ipsa res moneat. CH. Quid est ?

SI. Iræ sunt inter Glycerium et gnatum. CH. Audio. 20

SI. Ita magnæ, ut sperem, posse avelli. CH. Fabulæ.

- SI. Profecto sic est. CH. Sic hercle, ut dicam tibi :
 Amantium iræ, amoris integratio. SI. Hem !
 Id te oro, ut ante eamus : dum tempus datur,
 Dumque ejus lubido occlusa 'st contumeliis, 25
 Prius quam harum scelera et lacrumæ confictæ dolis
 Redducunt animum ægrotum ad misericordiam,
 Uxorem demus : spero consuetudine et
 Conjugio liberali devinctum, Chreme,
 Dein facile ex illis sese emersurum malis. 30
 CH. Tibi ita hoc videtur : at ego non posse arbitror
 Neque illum hanc perpetuo habere, neque me perpeti.
 SI. Qui scis ergo istuc, nisi periculum feceris ?
 CH. At istuc periculum in filia fieri, grave est.
 SI. Nempe incommoditas denique huc omnis redit : 35
 Si eveniat, quod Di prohibeant, discessio.
 At si corrigitur, quot commoditates vide :
 Principio, amico filium restitueris :
 Tibi generum firmum, et filiæ invenias virum.
 CH. Quid istic ? si ita istuc animum induxti esse utile, 40
 Nolo tibi ullum commodum in me claudier.
 SI. Merito te semper maxumi feci, Chreme.
 CH. Sed quid ais ? SI. Quid ? CH. Qui scis eos nunc discor-
 dare inter se ?
 SI. Ipsus mihi Davos, qui intumus 'st eorum consiliis, dixit :
 Et is mihi suadet, nuptias, quantum queam, ut maturem. 45
 Num censes faceret, filium nisi sciret eadem hæc velle ?
 Tute adeo jam ejus verba audies : heus, evocate huc Davom.
 Atque eccum : video ipsum foras exire.

ACTUS III. SCENA IV.

DAVUS. SIMO. CHREMES.

DA. Ad te ibam. SI. Quidnam est ?

DA. Cur uxor non arcessitur ? jam advesperascit. SI. Audin' tu illum ?

Ego dudum non nil veritus sum abs te, Dave, ne faceres idem,
 Quod volgus servorum solet, dolis ut me deluderet :Propterea quod amat filius. DA. Egon' istuc facerem ? SI.
 Credidi :

Idque adeo metuens vos celavi, quod nunc dicam. DA. Quid?

SI. Scies:

Nam propemodum habeo jam fidem. DA. Tandem cognosti qui siem?

SI. Non fuerant nuptiæ futuræ. DA. Quid? non? SI. Sed ea gratia

Simulavi, vos ut pertentarem. DA. Quid ais? SI. Sic res est. DA. Vide,

Nunquam istuc ego quivi intelligere: vah! consilium callidum. 10

SI. Hoc audi: ut hinc te introire jussi, opportune hic fit mi obviam. DA. Hem!

Numnam periius? SI. Narro huic, quæ tu dudum narrasti mihi.

DA. Quidnam audiam? SI. Gnatam ut det oro, vixque id exoro.

DA. Occidi. SI. Hem!

Quid dixisti? DA. Optime inquam factum! SI. Nunc per hunc nulla 'st mora.

CH. Domum modo ibo: ut appareatur, dicam: atque huc renuntio. 15

SI. Nunc te oro, Dave, quoniam solus mi effecisti has nuptias.

DA. Ego vero solus. SI. Corrigere mi gnatum porro enitere.

DA. Faciam hercle sedulo. SI. Potes nunc, dum animus irritatus est.

DA. Quiescas. SI. Age igitur, ubi nunc est ipse? DA. Mirum, ni domi est.

SI. Ibo ad eum: atque eadem hæc, quæ tibi dixi, dicam itidem illi. DA. Nullus sum. 20

Quid causæ est, quin hinc in pistrinum recta proficiscar via?

Nihil est preci loci relictum; jam perturbavi omnia:

Herum fefelli: in nuptias conjeci herilem filium;

Feci hodie ut fierent, insperante hoc, atque invito Pamphilo: hem

Astutias! quod si quiessem, nihil evenisset mali. 25

Sed eccum video ipsum: occidi.

Utinam mihi esset aliquid hic, quo nunc me præcipitem darem.

ACTUS III. SCENA V.

PAMPHILUS. DAVUS.

PA. Ubi illic est scelus, qui me hodie —? perii: atque hoc confiteor jure

Mi obtigisse ; quandoquidem tam iners, tam nulli consili sum :
Servon' fortunas meas me commisisse futili ?

Ego pretium ob stultitiam fero : sed inultum id nunquam a me
auferet.

DA. Posthac incolumem sat scio fore me, nunc si hoc devito ma-
lum. 5

PA. Nam quid ego nunc dicam patri ? negabon' velle me, modo
Qui sum pollicitus ducere ? qua fiducia id facere audeam ?

Nec, quid nunc me faciam, scio. DA. Nec me quidem, atque id
ago sedulo.

Dicam aliquid me inventurum, ut huic malo aliquam producam
moram.

PA. Oh ! DA. Visus sum ! PA. Ehodum, bone vir, quid agis ?
viden' me consiliis tuis 10

Miserum impeditum esse ? DA. At jam expediam. PA. Expe-
dies ? DA. Certe, Pamphile.

PA. Nempe ut modo. DA. Immo melius spero. PA. Oh, tibi
ego ut credam, furcifer ?

Tu rem impeditam et perditam restituas ? hem ! quo fretus sim,
Qui me hodie ex tranquillissima re coniecisti in nuptias.

Annon dixi esse hoc futurum ? DA. Dixti. PA. Quid meri-
tus's ? DA. Crucem. 15

Sed sine paululum ad me redeam : jam aliquid dispiciam. PA.
Hei mihi !

Cum non habeo spatium, ut de te sumam supplicium, ut volo :
Nainque hoc tempus, præcavere mihi me, haud te ulcisci, sinit.

ACTUS IV. SCENA I.

CHARINUS. PAMPHILUS. DAVUS.

CH. Hocce credibile, aut memorabile ;

Tanta vecordia innata cuiquam ut siet,

Ut malis gaudeant, atque ex incommodis

Alterius sua ut comparent commoda ? ah !

Idne est verum ? immo id est genus hominum pessimum, in 5

Denegando modo quis pudor paulum adest :

Post, ubi tempus promissa jam perfici,

Tum coacti necessario se aperiunt :

Et timent : et tamen res premit denegare

- Ibi tum eorum impudentissima oratio est, 10
Quis tu es? quis mihi es?
Cur meam tibi? heus,
Proxumus sum egomet mihi.
Attamen, ubi fides? si roges, non pudet hic,
Ubi opus 'st: illic, ubi nil opus 'st, ibi verentur. 15
Sed quid agam? adeamne ad eum, et cum eo injuriam hanc ex-
postulem?
Ingeram mala multa? atque aliquis dicat, Nil promoveris:
Multum. Molestus certe ei fuero, atque animo morem gessero.
PA. Charine, et me et te imprudens, nisi quid Di respiciunt, per-
didi.
CH. Itane imprudens? tandem inventa 'st causa: solvisti fidem. 20
PA. Quid tandem? CH. Etiam nunc me ducere istis dictis pos-
tulas?
PA. Quid istuc est? CH. Postquam me amare dixi, complacita 'st
tibi.
Heu me miserum! qui tuum animum ex animo spectavi meo.
PA. Falsus es. CH. Non satis tibi esse hoc solidum visum 'st gau-
dium;
Nisi me lactasses amantem, et falsa spe produceres. 25
Habeas. PA. Habeam? ah! nescis quantis in malis verser miser;
Quantasque hic suis consiliis mihi confecit sollicitudines
Meus carnufex. CA. Quid istuc tam mirum, de te si exemplum
capit?
PA. Haud istuc dicas, si cognoris vel me vel amorem meum.
CH. Scio: cum patre altercasti dudum: et is nunc propterea
tibi 30
Succenset: nec te quivit hodie cogere, illam ut duceres.
PA. Immo etiam, quo tu minus scis ærumnas meas,
Hæ nuptiæ non apparabantur mihi:
Nec postulabat nunc quisquam uxorem dare.
CH. Scio: tu coactus tua voluntate es. PA. Mane: 35
Nondum etiam scis. CH. Scio equidem ducturum esse te.
PA. Cur me enicas? hoc audi: nunquam destitit
Instare, ut dicerem me ducturum patri;
Suadere, orare, usque adeo donec perpulit.
CH. Quis homo istuc? PA. Davos. CH. Davos? PA. Intertur-
bat. CH. Quamobrem? PA. Nescio, 40
Nisi mihi Deos satis fuisse iratos, qui auscultaverim.

CH. Factum est hoc, Dave? DA. Factum est. CH. Hem! Quid ais scelus?

At tibi Di dignum factis exitium duint.

Eho, dic mihi, si omnes hunc conjectum in nuptias

Inimici vellent; quod, ni hoc, consilium darent? 45

DA. Deceptus sum, at non defetigatus. CH. Scio.

DA. Hac non successit, alia aggrediemur via.

Nisi si id putas, quia primo processit parum,

Non posse jam ad salutem converti hoc malum.

PA. Immo etiam: nam satis credo, si advigilaveris, 50

Ex unis geminas mihi conficies nuptias.

DA. Ego, Pamphile, hoc tibi pro servitio debeo,

Conari manibus, pedibus, noctesque et dies,

Capitis periculum adire, dum prosim tibi:

Tuum'st, si quid præter spem evenit, mi ignoscere. 55

Parum succedit quod ago: at facio sedulo.

Vel melius tute reperi, me missum face.

PA. Cupio: restitue quem a me accepisti locum.

DA. Faciam. PA. At jam hoc opus est. DA. Hem! sed mane; concrepuit a Glycerio ostium.

PA. Nihil ad te. DA. Quæro. PA. Hem! nuncne demum?

DA. At jam hoc tibi inventum dabo. 60

ACTUS IV. SCENA II.

MYSIS. PAMPHILUS. CHARINUS. DAVUS.

MY. Jam, ubi ubi erit, inventum tibi curabo, et mecum adductum Tuum Pamphilum: tu modo, anime mi, noli te macerare.

PA. Mysis. MY. Quis est? hem! Pamphile, optume te mihi offers. PA. Quid est?

MY. Orare jussit, si se ames, hera, jam ut ad sese venias:

Videre ait te cupere. PA. Vah! perii: hoc malum integrascit. 5

Siccine me atque illam opera tua nunc miseros sollicitarier?

Nam idcirco arcessor, nuptias quod mi apparari sensit.

CH. Quibus quidem quam facile potuerat quiesci, si hic quiesset.

DA. Age, si hic non insanit satis sua sponte, instiga. MY. Atque edepol

Ea res est: propterea nunc misera in mœrore est. PA.

Mysis,

10

Per omnes tibi adjuro Deos, nunquam eam me deserturum ;
 Non, si capiundos mihi sciam esse inimicos omnes homines.
 Hanc mi expetivi, contigit : conveniunt mores : valeant,
 Qui inter nos discidium volunt : hanc, nisi mors, mi adimet nemo.
 MY. Resipisco. PA. Non Apollinis magis verum, atque hoc
 responsum est. 15

Si poterit fieri, ut ne pater per me stetisse credat,
 Quo minus hæ fierent nuptiæ, volo : sed si id non poterit,
 Id faciam, in proclivi quod est, per me stetisse ut credat.
 Quis videor? CH. Miser, æque atque ego. DA. Consilium
 quæro. CH. Fortis 's ;

Si quid conere. DA. Hoc ego tibi profecto effectum reddam. 20
 PA. Jam hoc opus est. DA. Quin jam habeo. CH. Quid est?
 DA. Huic, non tibi habeo, ne erres.

CH. Sat habeo. PA. Quid facies? cedo. DA. Dies mi hic ut
 satis sit vereor

Ad agendum : ne vacuum esse me nunc ad narrandum credas :
 Proinde hinc vos amolimini : nam mi impedimento estis.

PA. Ego hanc visam. DA. Quid tu? quo hinc te agis? CH.
 Verum vis dicam? DA. Immo etiam : 25

Narrationis incipit mi initium. CH. Quid me fiet?

DA. Eho tu impudens, non satis habes, quod tibi dieculam addo,
 Quantum huic promoveo nuptias? CH. Dave, at tamen. DA.
 Quid ergo?

CH. Ut ducam. DA. Ridiculum. CH. Huc face ad me ve-
 nias, si quid poteris.

DA. Quid veniam? nil habeo. CH. At tamen siquid.—DA.
 Age, veniam. CH. Si quid ; 30

Domi ero. DA. Tu, Mysis, dum exeo, parumper opperire hic.
 MY. Quapropter? DA. Ita facto est opus. MY. Matura.
 DA. Jam, inquam, hic adero.

ACTUS IV. SCENA III.

MYSIS. DAVUS.

MY. Nilne esse proprium cuiquam? Di vostram fidem!
 Summum bonum esse heræ putabam hunc Pamphilum,
 Amicum, amatorem, virum in quovis loco
 Paratum : verum ex eo nunc misera quem capit

Laborem ? facile hic plus mali est, quam illic boni. 5
 Sed Davos exit : mi homo, quid istuc obsecro'st ?
 Quo portas puerum ? DA. Mysis, nunc opus est tua
 Mihi ad hanc rem expromta malitia atque astutia.
 MY. Quidnam incepturus's ? DA. Accipe a me hunc ocyus.
 Atque ante nostram januam appone. MY. Obsecro, 10
 Humine ? DA. Ex ara hinc sume verbenas tibi,
 Atque eas substerne. MY. Quamobrem id tute non facis ?
 DA. Quia si forte opus sit ad herum jurato mihi
 Non apposuisse, ut liquido possim. MY. Intelligo :
 Nova nunc religio in te istæc incessit, cedo. 15
 DA. Move ocyus te, ut quid agam porro, intelligas.
 Pro Jupiter ! MY. Quid est ? DA. Sponsæ pater intervenit.
 Repudio quod consilium primum intenderam.
 MY. Nescio quid narres. DA. Ego quoque hinc ab dextera
 Venire me assimulabo : tu, ut subservias 20
 Orationi, utcumque opus sit, verbis vide.
 MY. Ego, quid agas, nihil intelligo : sed, si quid est,
 Quod mea opera opus sit vobis, ut tu plus vides,
 Manebo, ne quod vestrum remorer commodum.

ACTUS IV. SCENA IV.

CHREMES. MYISIS. DAVUS.

CH. Revertor, postquam quæ opus fuere ad nuptias
 Gnatae paravi, ut jubeam arcessi : sed quid hoc ?
 Puer hercle'st : mulier, tu apposuisti hunc ? MY. Ubi illic est ?
 CH. Non mihi respondes ? MY. Nusquam est : vae miseræ mihi,
 Reliquit me homo, atque abiit. DA. Di vostram fidem,
 Quid turbæ apud forum'st ? quid illic hominum litigant ?
 Tum annona cara'st : quid dicam aliud, nescio.
 MY. Cur tu, obsecro, hic me solam ? DA. Hem ! quæ hæc est
 fabula ?
 Eho, Mysis, puer hic unde est ? quisve huc attulit ?
 MY. Satin' sanus's, qui me id rogites ? DA. Quem ego igitur
 rogem ? 10
 Qui hic neminem alium videam. CH. Miror, unde sit.
 DA. Dicturan' quod rogo ? MY. Au. DA. Concede ad dexteram.
 MY. Deliras : non tute ipse ? DA. Verbum unum mihi

Prætereaquam quod te rogo faxis, cave.

MY. Male dicis. DA. Unde'st? dic clare. MY. A nobis.

DA. Ah, ah, he! 15

Mirum vero, impudenter mulier si facit

Meretrix. CH. Ab Andria est hæc, quantum intelligo.

DA. Adeon' videmur vobis esse idonei,

In quibus sic illudatis? CH. Veni in tempore.

DA. Propera adeo puerum tollere hinc ab janua : 20

Mane : cave quoquam ex istoc excessis loco.

MY. Di te eradicent : ita me miseram territas.

DA. Tibi dico ego, annon? MY. Quid vis? DA. At etiam rogas!

Cedo, cujum puerum hic apposuisti? dic mihi.

MY. Tu nescis? DA. Mitte id, quod scio : dic, quod rogo. 25

MY. Vestri. DA. Cujus? nostri? MY. Pamphili. DA. Hem!
quid? Pamphili?

MY. Eho, annon est? CH. Recte ego semper fugi has nuptias.

DA. O facinus animadvertendum. MY. Quid clamitas?

DA. Quemne ego heri vidi ad vos afferri vesperi?

MY. O hominem audacem! DA. Verum : vidi Cantharam 30

Suffarcinatam. MY. Dis pol habeo gratiam,

Cum in pariundo aliquot affuerunt liberæ.

DA. Næ illa illum haud novit, cujus causa hæc incipit.

Chremes, si positum puerum ante ædes viderit,

Suam gnatam non dabit : tanto hercle magis dabit. 35

CH. Non hercle faciet. DA. Nunc adeo, ut tu sis sciens,

Nisi puerum tollis, jam ego hunc in mediam viam

Provolvam : teque ibidem pervolvam in luto.

MY. Tu pol, homo, non es sobrius. DA. Fallacia

Alia aliam trudit : jam susurrari audio, 40

Civem Atticam esse hanc. CH. Hem! DA. Coactus legibus

Eam uxorem ducet. MY. Eho, obsecro, an non civis est?

CH. Jocularium in malum insciens pæne incidi.

DA. Quis hic loquitur? O Chreme, per tempus advenis :

Ausculata. CH. Audiavi jam omnia. DA. Ah, ne tu omnia! 45

CH. Audiavi, inquam, a principio. DA. Audistin', obsecro? hem

Scelera! hanc jam oportet in cruciatum hinc abripi.

Hic est ille : non te credas Davom ludere.

MY. Me miseram! nil pol falsi dixi, mi senex.

CH. Novi omnem rem : est Simo intus? DA. Est. MY. Ne

me attigas, 50

Sceleste, si pol Glycerio non omnia hæc.

DA. Eho, inepta, nescis quid sit actum? MY. Qui sciam?

DA. Hic sôcer est : alio pacto haud poterat fieri,
Ut sciret hæc, quæ voluimus. MY. Prædiceres.

DA. Paulum interesse censes, ex animo omnia, 55
Ut fert natura, facias, an de industria?

ACTUS IV. SCENA V.

CRITO. MYNIS. DAVUS.

CR. In hac habitasse platea dictum'st Chrysidem,

Quæ sibi inhoneste optavit parere hic divitias,

Potius, quam honeste in patria pauper viveret :

Ejus morte ea ad me lege redierunt bona.

Sed quos perconter video : salvete. MY. Obsecro, 5

Quem video ? estne hic Crito, sobrinius Chrysidis ?

Is est. CR. O Mysis, salve. MY. Salvos sis Crito.

CR. Itan' Chrysis ? hem ! MY. Nos pol quidem miseras perdidit.

CR. Quid vos, quo pacto hic ? satine recte ? MY. Nosne ? sic

Ut quimus, aiunt ; quando, ut volumus, non licet. 10

CR. Quid Glycerium ? jam hic suos parentes repperit ?

MY. Utinam ! CR. An nondum etiam ? haud auspicato huc me
attuli :

Nam pol, si id scissem, nunquam huc tetulissem pedem :

Semper enim dicta est esse hæc atque habita est soror :

Quæ illius fuerunt, possidet : nunc me hospitem 15

Lites sequi, quam id mihi sit facile atque utile,

Aliorum exempla commonent : simul arbitror,

Jam esse aliquem amicum et defensorem ei : nam fere

Grandiuscula jam profecta'st illinc : clamitent,

Me sycophantam : hæreditatem persequi, 20

Mendicum : tum, ipsam despoliare non lubet.

MY. O optume hospes, pol, Crito, antiquum obtines.

CR. Duc me ad eam : quando huc veni, ut videam. MY. Max-
ume.

DA. Sequar hos : nolo me in tempore hoc videat senex.

ACTUS V. SCENA I.

CHREMES. SIMO.

CH. Satis jam, satis Simo, spectata erga te amicitia 'st mea :

Satis pericli incepti adire : orandi jam finem face.

Dum studeo obsequi tibi, pæne illusi vitam filiæ.

SI. Immo enim nunc cum maxume abs te postulo atque oro,
Chreme,

Ut beneficium verbis initum dudum, nunc re comprobes. 5

CH. Vide quam iniquus sis præ studio : dum id efficias, quod
cupis,

Neque modum benignitatis, neque quid me ores, cogitas :

Nam si cogites, remittas jam me onerare injuriis.

SI. Quibus ? CH. At rogitas ? perpulisti me, ut homini adules-
centulo,

In alio occupato amore, abhorrenti ab re uxoria, 10

Filiam darem in seditionem, atque in incertas nuptias ;

Ejus labore atque ejus dolore gnato ut medicarer tuo :

Impetrasti : incepti : dum res tetulit : nunc non fert : feras.

Illam hinc civem esse aiunt, puer est natus : nos missos face.

SI. Per ego te Deos oro, ut ne illis animum inducas credere, 15

Quibus id maxume utile 'st, illum esse quam deterrimum.

Nuptiarum gratia hæc sunt ficta atque incepta omnia.

Ubi ea causa, quamobrem hæc faciunt, erit adempta his, desinent.

CH. Erras : cum Davo egomet vidi jurgantem ancillam. SI. Scio.

CH. Vero vultu ; cum ibi me adesse neuter tum præsenserat. 20

SI. Credo ; et id facturas Davos dudum prædixit mihi :

Et nescio quid tibi sum oblitus hodie, ac volui, dicere.

ACTUS V. SCENA II.

DAVUS. CHREMES. SIMO. DROMO.

DA. Animo nunc iam otioso esse impero. CH. Hem Davom
tibi.SI. Unde egreditur ? DA. Meo præsidio atque hospitii. SI. Quid
illud mali est ?

DA. Ego commodiorem hominem, adventum, tempus, non vidi.

SI. Scelus,

Quemnam hic laudat? DA. Omnis res est jam in vado. SI. Cesso alloqui?

DA. Herus est: quid agam? SI. O salve, bone vir! DA. Ehem, Simo! O noster Chreme! 5

Omnia apparata jam sunt intus. SI. Curasti probe.

DA. Ubi voles, arcesse. SI. Bene sane: id enimvero hinc nunc abest.

Etiam tu hoc responde, quid istic tibi negoti 'st? DA. Mihin'? SI. Ita.

DA. Mihi? SI. Tibi ergo. DA. Modo ego introivi. SI. Quasi ego quam dudum rogem.

DA. Cum tuo gnato una. SI. Anne est intus Pamphilus? crucior miser. 10

Eho, non tu dixti esse inter eos inimicitias, carnufex?

DA. Sunt. SI. Cur igitur hic est? CH. Quid illum censes? cum illa litigat.

DA. Immo vero indignum, Chreme, jam facinus faxo ex me audies.

Nescio, qui senex modo venit: ellum, confidens, catus:

Cum faciem videas, videtur esse quantivis preti: 15

Tristis severitas inest in vultu, atque in verbis fides.

SI. Quidnam apportas? DA. Nil equidem, nisi quod illum audivi dicere.

SI. Quid ait tandem? DA. Glycerium se scire civem esse Atticam. SI. Hem,

Dromo, Dromo. DR. Quid est? SI. Dromo. DA. Audi. SI. Verbum si addideris— Dromo.

DA. Audi, obsecro. DR. Quid vis? SI. Sublimem hunc intro rape, quantum potes. 20

DR. Quem? SI. Davom. DA. Quamobrem? SI. Quia lubet: rape inquam. DA. Quid feci? SI. Rape.

DA. Si quicquam invenies me mentitum, occidito. SI. Nihil audio.

Ego jam te commotum reddam. DA. Tamen etsi hoc verum est? SI. Tamen.

Cura asservandum vinctum: atque audin'? quadrupedem constringito.

Age nunc iam: ego pol hodie, si vivo, tibi 25

Ostendam, herum quid sit periculi fallere,

Et illi, patrem. CH. Ah! ne sævi tantopere. SI. O Chreme,

Pietatem gnati ! nonne te miseret mei ?

Tantum laborem capere ob talem filium ?

Age, Pamphile : exi, Pamphile : ecquid te pudet ?

30

ACTUS V. SCENA III.

PAMPHILUS. SIMO. CHREMES.

PA. Quis me volt ? perii, pater est. SI. Quid ais, omnium ?

CH. Ah,

Rem potius ipsam dic, ac mitte male loqui.

SI. Quasi quicquam in hunc jam gravius dici possiet.

Ain' tandem, civis Glycerium 'st ? PA. Ita prædicant.

SI. Ita prædicant ? O ingentem confidentiam :

5

Num cogitat quid dicat ? num facti piget ?

Num ejus color pudoris signum usquam indicat ?

Adeo impotenti esse animo, ut præter civium

Morem atque legem, et sui voluntatem patris,

Tamen hanc habere studeat cum summo probro ?

10

PA. Me miserum ! SI. Hem ! modone id demum sensi, Pamphile ?

Olim istuc, olim, cum ita animum inducti tuum,

Quod cuperes, aliquo pacto efficiendum tibi :

Eodem die istuc verbum vere in te accidit.

Sed quid ego me autem excrucio ? cur me macero ?

15

Cur meam senectutem hujus sollicito amentia ?

An ut pro hujus peccatis ego supplicium sufferam ?

Immo habeat, valeat, vivat cum illa. PA. Mi pater.

SI. Quid mi pater ? quasi tu hujus indigeas patris.

Domus, uxor, liberi inventi, invito patre.

20

Adducti, qui illam civem hinc dicant : viceris.

PA. Pater, licetne pauca ? SI. Quid dices mihi ?

CH. Tamen, Simo, audi. SI. Egon' audiam ? quid ego audiam,

Chreme ? CH. At tamen dicat sine. SI. Age dicat : sino.

PA. Ego me amare hanc fateor : si id peccare est, fateor id quoque.

25

Tibi, pater, me dedo : quidvis oneris impone : impera :

Vis me uxorem ducere ? hanc vis mittere ? ut potero, feram.

Hoc modo te obsecro, ut ne credas a me allegatum hunc senem :

Sine me expurgem, atque illum huc coram adducam. SI. Ad-

ducas ! PA. Sine, pater.

CH. Æquum postulat: da veniam. PA. Sine te hoc exorem.
SI. Sino. 30

Quidvis cupio, dum ne ab hoc me falli comperiar, Chreme.

CH. Pro peccato magno paulum supplici satis est patri.

ACTUS V. SCENA IV.

CRITO. CHREMES. SIMO. PAMPHILUS.

CR. Mitte orare: una harum quævis causa me ut faciam monet,
Vel tu, vel quod verum est, vel quod ipsi cupio Glycerio.

CH. Andrium ego Critonem video? certe is est. CR. Salvos sis,
Chreme.

CH. Quid tu Athenas insolens? CR. Evenit: sed hiccine'st
Simo?

CH. Hic. CR. Simo, men' quæris? SI. Eho, tu Glycerium
hinc, civem esse ais? 5

CR. Tu negas? SI. Itane huc paratus advenis? CR. Qua re?
SI. Rogas?

Tune impune hæc facias? tune hic homines adulescentulos

Imperitos rerum, eductos libere, in fraudem illicis

Solicitando, et pollicitando eorum animos lactas? CR. Sanun'es? 10

SI. Ac meretricios amores nuptiis congelutinas?

PA. Perii: metuo, ut substet hospes. CH. Si, Simo, hunc noris
satis,

Non ita arbitrere: bonus est hic vir. SI. Hic vir sit bonus?

Itane attemperate evenit, hodie in ipsis nuptiis

Ut veniret, antehac nunquam? est vero huic credendum, Chreme?

PA. Ni metuam patrem, habeo pro illa re, illum quod moneam
probe. 15

SI. Sycophanta. CR. Hem! CH. Sic, Crito, est hic: mitte.
CR. Videat, qui siet.

Si mihi perget quæ volt dicere, ea, quæ non volt, audiet.

Ego istæc moveo, aut curo? non tu tuum malum æquo animo
feres?

Nam, ego quæ dico, vera an falsa audierim, jam sciri potest.

Atticus quidam olim, navi fracta, ad Andrum ejectus est, 20

Et istæc una parva virgo: tum ille egens forte applicat

Primum ad Chrysidis patrem se. SI. Fabulam inceptat.

CH. Sine.

CR. Itane vero obturbat? CH. Perge. CR. Tum is mihi cognatus fuit,

Qui eum recepit: ibi ego audiui ex illo sese esse Atticum.

Is ibi mortuus est. CH. Ejus nomen? CR. Nomen tam cito?

PA. Phania. CH. Hem, 25

Perii. CR. Verum hercle opinor fuisse Phanium: hoc certo scio, Rhamnusium sese aibat esse. CH. O Jupiter. CR. Eadem hæc, Chreme,

Multi alii in Andro audivere. CH. Utinam id sit, quod spero: eho, dic mihi,

Quid eam tum? suamne esse aibat? CR. Non. CH. Cujam igitur? CR. Fratris filiam.

CH. Certe mea'st. CR. Quid ais? SI. Quid tu ais? PA. Arrige aures, Pamphile. 30

SI. Qui credis? CH. Phania illic frater meus fuit. SI. Noram et scio.

CH. Is hinc, bellum fugiens, meque in Asiam persequens, proficiscitur;

Tum illam hic relinquere veritus est: postilla nunc primum audio, Quid illo sit factum. PA. Vix sum apud me: ita animus commotus't metu,

Spe, gaudio, mirando hoc tanto, tam repentino bono. 35

SI. Næ istam multimodis tuam inveniri gaudeo. PA. Credo. pater.

CH. At mi unus scrupulus etiam restat, qui me male habet. PA. Dignus es

Cum tua religione, odium: nodum in scirpo quæris. CR. Quid istuc est?

Nomen non convenit. CR. Fuit hercle huic aliud parvæ. CH. Quod, Crito?

Numquid meministi? CR. Id quæro. PA. Egon' hujus memoriam patiar meæ 40

Voluptati obstare, cum egomet possim in hac re medicari mihi

Non patiar: heus, Chreme, quod quæris, Pasibula. CH. Ipsa'st. CR. Ea'st.

PA. Ex ipsa milies audiui. SI. Omnes nos gaudere hoc, Chreme, Te credo credere. CH. Ita me Di ament, credo. PA. Quid restat, pater?

SI. Jamdudum res redduxit me ipsa in gratiam. PA. O lepidum patrem! 45

De uxore, ita ut possedi, nil mutat Chremes. CH. Causa optuma 'st :
 Nisi siquid pater ait aliud. PA. Nempe— SI. Id scilicet.
 CH. Dos, Pamphile, est
 Decem talenta. PA. Accipio. CH. Propero ad filiam ; eho, mecum, Crito :
 Nam illam me credo haud nosse. SI. Cur non illam huc transferri jubes ?
 PA. Recte admones. Davo ego istuc dedam jam negoti. SI. Non potest. 50
 PA. Qui ? SI. Quia habet aliud magis ex sese, et majus.
 PA. Quidnam ? SI. Vincitus est.
 PA. Pater, non recte vincitus 'st. SI. At ita jussi. PA. Jube solvi, obsecro.
 SI. Age fiat. PA. At mature. SI. Eo intro. PA. O faustum et felicem diem !

ACTUS V. SCENA V.

CHARINUS. PAMPHILUS.

CH. Proviso, quid agat Pamphilus : atque eccum. PA. Aliquis me forsitan
 Putet, non putare hoc verum : at mihi nunc sic esse hoc verum liquet.
 Ego Deorum vitam eapropter sempiternam esse arbitror,
 Quod voluptates eorum propriæ sunt : nam mi immortalitas
 Parta 'st, si nulla unquam ægritudo huic gaudio intercesserit. 5
 Sed quem ego mihi potissimum optem, cui nunc hæc narrem, dari ?
 CH. Quid illud gaudi est ? PA. Davom video : nemo 'st, quem mallet omni-
 um :
 Nam hunc scio mea solide solum gavisurum gaudia.

ACTUS V. SCENA VI.

DAVUS. PAMPHILUS. CHARINUS.

DA. Pamphilus ubinam 'st ? PA. Hic est, Dave. DA. Quis homo 'st ? PA. Ego sum Pamphilus :
 Nescis quid mi obtigerit. DA. Certe : sed quid mi obtigerit scio.

PA. Et quidem ego. DA. More hominum evenit, ut, quod sim
ego nactus mali,

Prius rescisceres tu, quam ego quod tibi evenit boni.

PA. Mea Glycerium suos parentes repperit. DA. Factum bene !

CH. Hem !

5

PA. Pater amicus summus nobis. DA. Quis? PA. Chremes.

DA. Narras probe.

PA. Nec mora ulla est, quin jam uxorem ducam. CH. Num
ille somniat

Ea, quæ vigilans voluit? PA. Tum de puero, Dave? DA. Ah,
desine :

Solus es, quem diligunt Di. CH. Salvus sum, si hæc vera sunt.

Colloquar. PA. Quis homo 'st? Charine, in tempore ipso mi
advenis.

10

CH. Bene factum. PA. Audisti? CH. Omnia : age, me in tuis
secundis respice.

Tuus est nunc Chremes : facturum, quæ voles, scio esse omnia.

PA. Memini : atque adeo longum 'st, nos illum expectare, dum
exeat.

Sequere hac me : intus apud Glycerium nunc est : tu, Dave, abi
domum :

Propere arcesse, hinc qui auferant eam : quid stas? quid cessas?

DA. Eo.

15

Ne expectetis dum exeant huc : intus despondebitur :

Intus transigetur, si quid est, quod restet. Plaudite.

TERENTII EUNUCHUS.

Inscriptio.

ACTA LUDIS MEGALENSIBUS L. POSTUMIO ALBINO L. CORNELIO MÉRULA ÆDILIBUS CURULIBUS. EGERE L. AMBIVIVS TURPIO, L. ATILIVS PRÆNESTINVS. MODOS FECIT FLACCVS CLAVDI TIBIVS DVABVS DEXTRIS. GRÆCA MENANDRV. ACTA II. M. VALERIO, C. FANNIO COSS.

FABULÆ INTERLOCVTORES.

PHÆDRIA, *adulescens, amator Thaidis.*

PARMENO, *servus Phædriæ.*

THAIS, *meretrix.*

GNATHO, *parasitus Thrasonis.*

CHÆREA, *adulescens, amator Pamphilæ.*

THRASO, *miles, rivalis Phædriæ.*

PYTHIAS, *ancilla Thaidis.*

CHREMES, *adulescens, frater Pamphilæ.*

ANTIPHO, *adulescens.*

DORIAS, *ancilla Thaidis.*

DORVS, *Eunuchus.*

SANGA, *ex exercitu Thrasonis.*

SOPHRONA, *nutrix Pamphilæ.*

LACHES, *senex, pater Phædriæ et Chæreæ.*

PERSONÆ MUTÆ.

PAMPHILA, *soror Chremetis, Thaidi dono data a Thrasone.*

SIMALIO,	} <i>exercitus Thrasonis, Thaidem oppugnans.</i>
DONAX,	
SYRISCUS,	

C. SULPITII APOLLINARIS
PERIOCHA IN EUNUCHUM.

Sororem falso dictitatam Thaidis,
Id ipsum ignorans miles advexit Thraso,
Ipsique donat : erat hæc civis Attica.
Eidem Eunuchum, quem emerat, tradi jubet
Thaidis amator Phædria, ac rus ipse abit,
Thrasoni oratus biduum concederet.
Ephebus frater Phædriæ puellulam
Cum deperiret dono missam Thaidi,
Ornatu Eunuchi induitur : suadet Parmeno.
Introiiit : vitiat virginem : sed Atticus
Civis repertus frater ejus collocat
Vitiatam ephebo. Phædriam exorat Thraso.

PROLOGUS.

Si quisquam est, qui placere se studeat bonis Quam plurimis, et minime multos lædere, In his poeta hic nomen profitetur suum. Tum si quis est, qui dictum in se inclementius Existimarit esse, sic existimet :	5
Responsum, non dictum esse, quia læsit prior, Qui bene vertendo, et easdem scribendo male, ex Græcis bonis Latinas fecit non bonas : Idem Menandri Phasma nunc nuper dedit : Atque in Thesauro scripsit, causam dicere Prius unde petitur, aurum quare sit suum, Quam illic qui petit, unde is sit thesaurus sibi ; Aut unde in patrium monumentum pervenerit. Dehinc, ne frustretur ipse se, aut sic cogitet, Defunctus jam sum, nihil est, quod dicat mihi :	10
Is ne erret, moneo, et desinat lacessere. Habeo alia multa, nunc quæ condonabitur ; Quæ proferentur post, si perget lædere Ita ut facere instituit : quam nunc acturi sumus Menandri Eunuchum, postquam Ædiles emerunt, Perfecit, sibi ut inspicuendi esset copia. Magistratus cum ibi adessent, ocepta 'st agi. Exclamat, furem, non poetam, fabulam Dedisse, et nil dedisse verborum tamen : Colacem esse Nævi et Plauti veterem fabulam :	15
Parasiti personam inde ablatam et militis. Si id est peccatum, peccatum imprudentia 'st Poetæ : non quo furtum facere studuerit : Id ita esse, vos jam judicare poteritis. Colax Menandri est : in ea est parasitus Colax, Et miles gloriosus : eas se hic non negat Personas transtulisse in Eunuchum suam Ex Græca : sed eas fabulas factas prius	20
	25
	30

Latinas scisse sese, id vero pernegat.	
Quod si personis isdem huic uti non licet ;	35
Qui magis licet currentem servom scribere,	
Bonas matronas facere, meretrices malas,	
Parasitum edacem, gloriosum militem,	
Puerum supponi, falli per servom senem,	
Amare, odisse, suspicari ? denique	40
Nullum est jam dictum, quod non dictum sit prius.	
Quare æquom est vos cognoscere atque ignoscere,	
Quæ veteres factitarunt, si faciunt novi.	
Date operam, cum silentio animum attendite,	
Ut pernoscatis, quid sibi Eunuchus velit.	45

EUNUCHUS.

ACTUS I. SCENA I.

PHÆDRIA. PARMENO.

PH. Quid igitur faciam? non eam, ne nunc quidem
Cum arcessor ultro? an potius ita me comparem,
Non perpeti meretricum contumelias?

Exclisit: revocat: redeam? non, si me obsecret.

PA. Siquidem hercle possis, nil prius, neque fortius: 5

Verum si incipies, neque pertendes naviter,

Atque ubi pati non poteris, cum nemo expetet,

Infecta pace, ultro ad eam venies, indicans

Te amare, et ferre non posse: actum'st: illicet:

Peristi: eludet, ubi te victum senserit. 10

Proin tu, dum est tempus, etiam atque etiam hoc cogita,

Here, Quæ res in se neque consilium, neque modum

Habet ullum, eam rem consilio regere non potes.

In amore hæc omnia insunt vitia: injuriæ,

Suspiciones, inimicitiae, indutiae, 15

Bellum, pax rursum: incerta hæc si tu postules,

Ratione certa facere, nihilo plus agas,

Quam si des operam, ut cum ratione insanias.

Et quod nunc tute tecum iratus cogitas,

Egone illam? quæ illum? quæ me? quæ non? sine modo, 20

Mori me malim: sentiet qui vir siem:

Hæc verba una mehercle falsa lacrymula,

Quam oculos terendo misere vix vi expresserit,

Restinguet: et te ultro accusabit: et dabis

Ultro ei supplicium. PH. O indignum facinus! nunc ego 25

Et illam scelestam esse, et me miserum sentio:

Et tædet: et amore ardeo: et prudens, sciens,

Vivus vidensque pereo: nec quid agam scio.

PA. Quid agas? nisi ut te redimas captum quam queas

Minimo : si nequeas paululo, at quanti queas : 30
 Et ne te afflictes. PH. Itane suades ? PA. Si sapis.
 Neque, præterquam quas ipse amor molestias
 Habet, addas : et illas, quas habet, recte feras.
 Sed ecce ipsa egreditur, nostri fundi calamitas :
 Nam quod nos capere oportet, hæc intercipit. 35

ACTUS I. SCENA II.

THAIS. PHÆDRIA. PARMENO.

TH. Miseram me ! vereor, ne illud gravius Phædria
 Tulerit, neve aliorum atque ego feci acceperit,
 Quod heri intromissus non est. PH. Totus, Parmeno,
 Tremo horreoque, postquam aspexi hanc. PA. Bono animo es :
 Accede ad ignem hunc, jam calesces plus satis. 5
 TH. Quis hic loquitur ? ehem, tun' hic eras, mi Phædria ?
 Quid hic stabas, cur non recta introibas ? PA. Ceterum
 De exclusione verbum nullum. TH. Quid taces ?
 PH. Sane, quia vero hæ mihi patent semper fores,
 Aut quia sum apud te primus. TH. Missa istæc face. 10
 PH. Quid missa ? O Thais, Thais, utinam esset mihi
 Pars æqua amoris tecum, ac pariter fieret,
 Ut aut hoc tibi doleret itidem, ut mihi dolet ;
 Aut ego istuc abs te factum nihili penderem.
 TH. Ne crucia te obsecro, anime mi, mi Phædria. 15
 Non pol, quo quenquam plus amem aut plus diligam,
 Eo feci : sed ita erat res, faciundum fuit.
 PA. Credo, ut fit, misera præ amore exclusti hunc foras.
 TH. Siccine agis, Parmeno ? age : sed huc qua gratia
 Te arcessi jussi, ausculta. PH. Fiat. TH. Dic mihi 20
 Hoc primum, potin' est hic tacere ? PA. Egone ? optume.
 Verum heus tu, hac lege tibi meam astringo fidem :
 Quæ vera audiui, taceo et contineo optume :
 Sin falsum, aut vanum, aut fictum'st, continuo palam'st :
 Plenus rimarum sum, hac atque illac perfluo. 25
 Proin tu, taceri si vis, vera dicito.
 TH. Samia mihi mater fuit : ea habitabat Rhodi.
 PA. Potest taceri hoc. TH. Tum ibi matri parvolam
 Puellam dono quidam mercator dedit,

Ex Attica hinc abreptam. PH. Civemne? TH. Arbitror : 30
Certum non scimus : matris nomen et patris
Dicebat ipsa : patriam et signa cetera
Neque scibat, neque per ætatem etiam potis erat.
Mercator hoc addebat : e prædonibus,
Unde emerat, se audisse abreptam e Sunio. 35
Mater ubi accepit, cœpit studiose omnia
Docere, educere, ita uti si esset filia.
Sororem plerique esse credebant meam.
Ego cum illo, quicum tum uno rem habebam, hospite,
Abii huc : qui mihi reliquit hæc, quæ habeo, omnia. 40
PA. Utrumque hoc falsum'st : effluet. TH. Qui istuc? PA. Quia
Neque tu uno eras contenta, neque solus dedit :
Nam hic quoque bonam magnamque partem ad te attulit.
TH. Ita'st : sed sine me pervenire, quo volo.
Interea miles, qui me amare occeperat, 45
In Cariam est profectus : te interea loci
Cognovi : tute scis postilla quam intumum
Habeam te : et mea consilia ut tibi credam omnia.
PH. Neque hoc tacebit Parmeno. PA. Oh, dubiumne id est ?
TH. Hoc agite, amabo : mater mea illic mortua'st 50
Nuper : ejus frater aliquantum ad rem est avidior.
Is, ubi hanc forma videt honesta virginem
Et fidibus scire, pretium sperans illico
Producit : vendit : forte fortuna affuit
Hic meus amicus : emit eam dono mihi, 55
Imprudens harum rerum ignarusque omnium.
Is venit : postquam sensit me tecum quoque
Rem habere, fingit causas, ne det, sedulo :
Ait, si fidem habeat se iri præpositum tibi
Apud me ; ac non id metuat, ne, ubi acceperim, 60
Sese relinquam ; velle se illam mihi dare :
Verum id vereri : sed ego quantum suspicor,
Ad virginem animum adjecit. PH. Etiamne amplius ?
TH. Nil : nam quæsi : nunc ego eam, mi Phædria,
Multæ sunt causæ, quamobrem cupiam abducere : 65
Primum, quod soror est dicta : præterea, ut suis
Restituam ac reddam : sola sum : habeo hic neminem,
Neque amicum neque cognatum : quamobrem, Phædria,
Cupio aliquos parere amicos beneficio meo.

- Id, amabo, adjuta me, quo id fiat facilius. 70
 Sine illum priores partes hosce aliquot dies
 Apud me habere : nil respondes? PH. Pessuma,
 Egon' quicquam cum istis factis tibi respondeam?
 PA. Eu noster! laudo : tandem perdoluit : vir es.
 PH. At ego nescibam, quorsum tu ires : parvola 75
 Hinc est abrepta : eduxit mater pro sua :
 Soror dicta'st : cupio abducere, ut reddam suis :
 Nempe omnia hæc nunc verba huc redeunt denique,
 Ego excludor : ille recipitur : qua gratia?
 Nisi si illum plus amas quam me, et istam nunc times, 80
 Quæ advecta'st, ne illum talem præripiat tibi.
 TH. Ego id timeo? PH. Quid te ergo aliud sollicitat? cedo.
 Num solus ille dona dat? nuncubi meam
 Benignitatem sensi in te claudier?
 Nonne, ubi mi dixti, cupere te ex Æthiopia 85
 Ancillulam, relictis rebus omnibus
 Quæsivi? porro Eunuchum dixti velle te,
 Quia solæ utuntur his reginæ : repperi.
 Heri minas pro ambobus viginti dedi.
 Tamen contemptus abs te hæc habui in memoria : 90
 Ob hæc facta abs te spernor. TH. Quid istic Phædria?
 Quanquam illam cupio abducere, atque hac re arbitror
 Id fieri posse maxume : verumtamen,
 Potius quam te inimicum habeam, faciam ut jusseris.
 PH. Utinam istuc verbum ex animo ac vere diceres : 95
 Potius quam te inimicum habeam : si istuc crederem
 Sincere dici, quidvis possem perpeti.
 PA. Labascit, victus uno verbo, quam cito!
 TH. Ego non ex animo misera dico? quam joco
 Rem voluisti a me tandem, quin perfeceris? 100
 Ego impetrare nequeo hoc abs te, biduum
 Saltem ut concedas solum. PH. Siquidem biduum.
 Verum ne fiant isti viginti dies.
 TH. Profecto non plus biduum, aut — PH. Aut? nil moror.
 TH. Non fiet : hoc modo sine te exorem. PH. Scilicet 105
 Faciundum'st quod vis. TH. Merito te amo, bene facis.
 PH. Rus ibo : ibi hoc me macerabo biduum :
 Ita facere certum'st : mos gerundus'st Thaidi.
 Tu, Parmeno, huc fac illi adducantur. PA. Maxume.

PH. In hoc biduum, Thais, vale. TH. Mi Phædria, 110
 Et tu : numquid vis aliud ? PH. Egone quid velim ?
 Cum milite isto præsens, absens ut sies :
 Dies noctesque me ames : me desideres :
 Me somnies : me expectes : de me cogites :
 Me speres : me te oblectes : mecum tota sis : 115
 Meus fac sis postremo animus, quando ego sum tuus.
 TH. Me miseram ! forsam parvam hic habeat mihi fidem,
 Atque ex aliarum ingeniis nunc me judicet.
 Ego pol, quæ mihi sum conscia, hoc certo scio,
 Neque me finxisse falsi quicquam, neque meo 120
 Cordi esse quenquam cariorem hoc Phædria :
 Et quicquid hujus feci, causa virginis
 Feci : nam me ejus spero fratrem propemodum
 Jam repperisse, adolescentem adeo nobilem :
 Et is se hodie venturum ad me constituit domum. 125
 Concedam hinc intro, atque exspectabo, dum venit.

ACTUS II. SCENA I.

PHÆDRIA. PARMENO.

PH. Fac, ita ut jussi, deducantur isti. PA. Faciam. PH. At
 diligenter.
 PA. Fiet. PH. At mature. PA. Fiet. PH. Satine hoc man-
 datum 'st tibi ? PA. Ah !
 Rogitare ? quasi difficile sit.
 Utinam tam aliquid invenire facile possis, Phædria,
 Quam hoc peribit. PH. Ego quoque una pereo, quod mi est
 carius : 5
 Ne istuc tam iniquo patiari animo. PA. Minime : quin effectum
 dabo.
 Sed numquid aliud imperas ?
 PH. Munus nostrum ornato verbis, quod poteris : et istum æmu-
 lum,
 Quod poteris, ab ea pellito. PA. Ah,
 Memini, tametsi nullus moneas. PH. Ego rus ibo, atque ibi
 manebo. 10
 PA. Censeo. PH. Sed heus tu. PA. Quid vis ? PH. Censen'
 posse me obfirmare et

Perpeti, ne redeam interea? PA. Tene? non hercle arbitror :
Nam aut jam revertere ; aut mox noctu te adiget horsum insomnia.

PH. Opus faciam, ut defetiger usque, ingratiis ut dormiam.

PA. Vigilabis lassus : hoc plus facies. PH. Ah, nil dicis, Parmeno. 15

Ejiciunda hercle est hæc mollities animi : nimis me indulgeo.

Tandem non ego illa caream, si sit opus, vel totum triduum?

PA. Hui!

Univorsum triduum? vide quid agas. PH. Stat sententia.

PA. Di boni! quid hoc morbi est? adeon' homines immutarier

Ex amore, ut non cognoscas eundem esse? hoc nemo fuit 20

Minus ineptus, magis severus quisquam, nec magis continens.

Sed quis hic est, qui nuc pergit? attat! hic quidem est parasitus
Gnatho

Militis : ducit secum una virginem dono huic : papæ!

Facie honesta : mirum, ni ego me turpiter hodie hic dabo

Cum meo decrepito hoc Eunucho : hæc superat ipsam Thaidem. 25

ACTUS II. SCENA II.

GNATHO. PARMENO.

GN. Di immortales! homini homo quid præstat? stulto intelligens
Quid interest? hoc adeo ex hac re venit in mentem mihi :

Conveni hodie adveniens quendam mei loci hinc atque ordinis,

Hominem haud impurum, itidem patria qui abligurierat bona :

Video sentum, squalidum, ægrum, pannis annisque obsitum. 5

Quid istuc, inquam, ornati est? quoniam miser, quod habui, per-
didi : en

Quo redactus sum! omnes noti me atque amici deserunt.

Hic ego illum contemsi præ me; quid homo, inquam, ignavissime?

Itan' parasti te, ut spes nulla reliqua in te sit tibi?

Simul consilium cum re amisti? viden' me ex eodem ortum
loco? 10

Qui color, qui nitor, vestitus; quæ habitudo est corporis?

Omnia habeo, neque quicquam habeo : nil cum est, nil deficit tamen.

At ego, infelix, neque ridiculus esse, neque plagas pati

Possum : quid? tu his rebus credis fieri? tota erras via.

Olim isti fuit generi quondam quæstus apud seclum prius : 15

Hoc novum est aucupium : ego adeo hanc primus inveni viam.
 Est genus hominum, qui esse primos se omnium rerum volunt,
 Nec sunt ; hos consector : hisce ego non paro me ut rideant,
 Sed eis ultro arrideo, et eorum ingenia admiror simul :
 Quicquid dicunt, laudo : id rursum si negant, laudo id quoque : 20
 Negat quis, nego ; ait, aio : postremo imperavi egomet mihi
 Omnia assentari : is quæstus nunc est multo uberrimus.

PA. Scitum hercle hominem ! hic homines prorsum ex stultis
 insanos facit.

GN. Dum hæc loquimur, interea loci ad macellum ubi advenimus ;
 Concurrent læti mi obviam cupediarii omnes : 25

Cetarii, lanii, coqui, fartores, piscatores,

Quibus et re salva et perdita profueram et prosum sæpe :

Salutant : ad cœnam vocant : adventum gratulantur.

Ille ubi miser famelicus videt me esse tanto honore, et

Tam facile victum quærere ; ibi homo cœpit me obsecrare, 30

Ut sibi liceret discere id de me : sectari jussi,

Si potis est, tanquam philosophorum habent discipuli ex ipsis

Vocabula, parasiti item ut Gnathonici vocentur.

PA. Viden' otium et cibus quid facit alienus ? GN. Sed ego
 cesso

Ad Thaidem hanc deducere, et rogare ad cœnam ut veniat ? 35

Sed Parmenonem ante ostium hic Thaidis tristem video,

Rivalis servom : salva res : nimirum hîce homines frigent.

Nebulonem hunc certum'st ludere. PA. Hîce hoc munere arbi-
 trantur

Suam Thaidem esse. GN. Plurima salute Parmenonem

Summum suum impertit Gnatho : quid agitur ? PA. Statur.

GN. Video. 40

Num quidnam hic quod nolis vides ? PA. Te. GN. Credo : at
 numquid aliud ?

PA. Qui dum ? GN. Quia tristis's ? PA. Nil quidem. GN. Ne
 sis : sed quid videtur

Hoc tibi mancupium ? PA. Non malum hercle. GN. Uro
 hominem. PA. Ut falsus animi est !

GN. Quam hoc munus gratum Thaidi arbitrare esse ? PA. Hoc
 nunc dicis,

Ejectos hinc nos ; omnium rerum heus vicissitudo est. 45

GN. Sex ego te totos, Parmeno, hos menses quietum reddam ;

Ne sursum deorsum cursites : neve usque ad lucem vigiles :

Ecquid beo te? PA. Men' ? papæ! GN. Sic soleo amicos.

PA. Laudo.

GN. Detineo te : fortasse tu profectus alio fueras.

PA. Nusquam. GN. Tum tu igitur paululum da mi operæ :
fac ut admittar 50

Ad illam. PA. Age modo nunc tibi patet foris hæc, quia istam
ducis.

GN. Num quem evocari hinc vis foras? PA. Sine biduum hoc
prætereat :

Qui mihi nunc uno digitulo forem aperis fortunatus,

Næ tu istanc faxo calcibus sæpe insultabis frustra.

GN. Etiamne tu hic stas, Parmeno? eho! numnam hic relictus
custos, 55

Ne quis forte internuntius clam a milite ad istam curset?

PA. Facete dictum : mira vero militi quæ placeant—

Sed video herilem filium minorem huc advenire.

Mirror, quid ex Piræo abierit : nam ibi custos publice est nunc.

Non temere est : et properans venit : nescio quid circumspectat. 60

ACTUS II. SCENA III.

CHÆREA. PARMENO.

CH. Occidi.

Neque virgo est usquam : neque ego, qui illam e conspectu amisi
meo.

Ubi quæram, ubi investigem, quem perconter, qua insistam via,

Incertus sum : una hæc spes est ; ubi ubi est, diu celari non potest.

O faciem pulchram : deleo omnes dehinc ex animo mulieres : 5

Tædet quotidianarum harum formarum. PA. Ecce autem al-
terum !

Nescio quid de amore loquitur : O infortunatum senem !

Hic vero est, qui si occeperit,

Ludum jocumque dicas fuisse illum alterum,

Præut hujus rabies quæ dabit. 10

CH. Ut illum Di Deæ omnes senium perdant, qui hodie me re-
moratus est ;

Meque adeo, qui restiterim ; tum autem qui illum flocci fecerim.

Sed eccum Parmenonem : salve. PA. Quid tu es tristis? quidve
es alacris?

Unde is? CH. Egone? nescio hercle, neque unde eam, neque quorsum eam:

Ita prorsum oblitus sum mei.

15

PA. Qui, quæso? CH. Amo. PA. Hem! CH. Nunc, Parmeno, te ostendes, qui vir sies.

Scis te mihi sæpe pollicitum esse: Chærea, aliquid inveni
Modo, quod ames: utilitatem in ea re faciam ut cognoscas meam:
Cum in cellulam ad te patris penum omnem congerebam clanculum.

PA. Age, inepte! CH. Hoc hercle factum'st: fac sis nunc promissa appareant:

20

Sive adeo digna res est, ubi tu nervos intendas tuos.

Haud similis virgo'st virginum nostrarum; quas matres student
Demissis humeris esse, vincto pectore, ut gracilæ sient.

Si qua est habitior paulo, pugilem esse aiunt: deducunt cibum:
Tametsi bona est natura, reddunt curatura junceas:

25

Itaque ergo amantur. PA. Quid tua istæc? CH. Nova figura
oris. PA. Papæ!

CH. Color verus, corpus solidum et succi plenum. PA. Anni?
CH. Anni? sedecim.

PA. Flos ipse. CH. Nunc hanc tu mihi vel vi, vel clam, vel precario

Fac tradas: mea nihil refert, dum potiar modo.

PA. Quid, virgo cuja'st? CH. Nescio hercle. PA. Unde'st?
CH. Tantundem. PA. Ubi habitat?

30

CH. Ne id quidem. PA. Ubi vidisti? CH. In via. PA. Qua
ratione illam amisti?

CH. Id equidem adveniens mecum stomachabar modo:

Neque quenquam ego esse hominem arbitror, cui magis bonæ
Felicitates omnes aversæ sient.

Quid hoc est sceleris? perii. PA. Quid factum'st? CH. Rogas?

35

Patris cognatum atque æqualem Archidemidem

Nostine? PA. Quidni? CH. Is, dum hanc sequor, fit mi obviam.

PA. Incommode hercle. CH. Immo enimvero infeliciter:

Nam incommoda alia sunt dicenda, Parmeno.

Illum liquet mi dejerare, his mensibus

40

Sex septem prorsus non vidisse proxumis;

Nisi nunc, cum minime vellem, minimeque opus fuit.

Eho! nonne hoc monstri simile'st? quid ais? PA. Maxume.

CH. Continuo accurrit ad me, quam longe quidem,

Incurvus, tremulus, labiis demissis, gemens:

45

"Heus, heus, tibi dico, Chærea," inquit : restiti.

"Scin' quid ego te volebam?" Dic : "Cras est mihi
Judicium." Quid tum? "Ut diligenter nunties
Patri, advocatus mane mi esse ut meminerit."

Dum hæc loquitur, abiit hora : rogo num quid velit.

50

"Recte," inquit : abeo : cum huc respicio ad virginem,
Illa sese interea commodum huc advorterat

In hanc nostram plateam. PA. Mirum ni hanc dicit, modo

Huic quæ data'st dono. CH. Huc cum advenio, nulla erat.

PA. Comites secuti scilicet sunt virginem.

55

CH. Verum ; parasitus cum ancilla. PA. Ipsa'st : ilicet :
Desine : jam conclamatum'st. CH. Alias res agis.

PA. Istuc ago equidem. CH. Nostin' quæso dic mihi, aut
Vidistin'? PA. Vidi, novi : scio, quo abducta sit.

CH. Eho ! Parmeno mi, nostin', et scis ubi siet ?

60

PA. Huc deducta'st ad meretricem Thaidem : ei dono data'st.

CH. Quis is est tam potens, cum tanto munere hoc. PA. Miles
Thraso,

Phædriæ rivalis. CH. Duras fratris partes prædicas.

PA. Immo enim si scias quod donum dono huic contra comparet,
Magis id dicas. CH. Quodnam, quæso hercle? PA. Eunuchum.

CH. Illumne, obsecro,

65

Inhonestum hominem, quem mercatus est heri, senem mulierem ?

PA. Istunc ipsum. CH. Homo quatietur certe cum dono foras.

Sed istam Thaidem non scivi nobis vicinam. PA. Haud diu'st.

CH. Perii, nunquamne etiam me illam vidisse? ehodum dic
mihi :

Estne, ut fertur, forma? PA. Sane. CH. At nihil ad nostram
hanc. PA. Alia res.

70

CH. Obsecro hercle, Parmeno, fac ut potiar. PA. Faciam sedulo,
Dabo operam, adjutabo : num quid me aliud? CH. Quo nunc is?

PA. Domum,

Ut mancipia hæc, ita uti jussit frater, ducam ad Thaidem.

CH. O fortunatum istum Eunuchum, qui quidem in hanc detur
domum !

PA. Quid ita? CH. Rogitas? summa forma semper conservam
domi

75

Videbit, colloquetur : aderit una in unis ædibus :

Cibum nonnunquam capiet cum ea : interdum propter dormiet.

PA. Quid, si nunc tute fortunatus fias? CH. Qua re, Parmeno?

Responde. PA. Capias tu illius vestem. CH. Vestem? quid tum postea?

PA. Pro illo te deducam. CH. Audio. PA. Te illum esse dicam. CH. Intelligo. 80

PA. Tu illis fruire commodis, quibus illum dicebas modo : Cibus una capias, adsis, tangas, ludas, propter dormias : Quandoquidem illarum neque te quisquam novit, neque scit quis.

Præterea forma et ætate ipse es, facile ut pro Eunuchis probes.

CH. Dixti pulchre : nunquam vidi melius consilium dari. 85

Age, eamus intro nunc jam : orna me, abduc, duc, quantum potest.

PA. Quid agis? jocabar equidem. CH. Garris. PA. Perii, quid ego egi miser?

Quo trudis? perculeris jam tu me : tibi equidem dico, mane.

CH. Eamus. PA. Pergin'? CH. Certum'st. PA. Vide ne nimium calidum hoc sit modo.

CH. Non est profecto : sine. PA. At enim istæ in me cudetur faba. CH. Ah! 90

PA. Flagitium facimus. CH. An id flagitium'st, si in domum meretriciam

Deducar, et illis crucibus, quæ nos nostramque adolescentiam Habent despicatam, et quæ nos semper omnibus cruciant modis, Nunc referam gratiam : atque eas itidem fallam, ut ab illis fallimur? An potius hæc patri æquum'st fieri, ut a me ludatur dolis? 95

Quod, qui rescierint, culpent ; illud merito factum omnes putent.

PA. Quid istic? si certum'st facere, facias : verum ne post conferas Culpam in me. CH. Non faciam. PA. Jubesne? CH. Jubeo, cogo, atque impero ;

Nunquam defugiam auctoritatem. PA. Sequere : Di vertant bene.

ACTUS III. SCENA I.

THRASO. GNATHO. PARMENO.

TH. Magnas vero agere gratias Thais mihi?

GN. Ingentes. TH. Ain' tu, læta'st? GN. Non tam ipso quidem Dono, quam abs te datum esse : id vero serio

Triumphat. PA. Huc proviso, ut, ubi tempus siet,

Deducam : sed eccum militem. TH. Est istuc datum

Profecto, ut grata mihi sint quæ facio omnia.

GN. Advorti hercle animum. TH. Vel rex semper maxumas
Mihi agebat quicquid feceram; aliis non item.

GN. Labore alieno magnam partam gloriam
Verbis sæpe in se transmovet, qui habet salem, 10
Quod in te est. TH. Habes. GN. Rex te ergo in oculis—
TH. Scilicet.

GN. Gestare. TH. Verum: credere omnem exercitum,
Consilia. GN. Mirum. TH. Tum sicubi eum satietas
Hominum, aut negoti si quando odium ceperat,
Requiescere ubi volebat, quasi: nostin'? GN. Scio. 15

Quasi ubi illam expueret miseriam ex animo. TH. Tenes.
Tum me convivam solum abducebat sibi. GN. Hui!
Regem elegantem narras. TH. Immo si homo'st:
Perpaucorum hominum'st. GN. Immo nullorum, arbitrator,
Si tecum vivit. TH. Invidere omnes mihi, 20

Mordere clanculum: ego non flocci pen re:
Illi invidere misere: verum unus tamen
Impense, elephantis quem Indicis præfecerat:
Is ubi molestus magis est, quæso, inquam, Strato,
Eone es ferox, quia habes imperium in belluas? 25

GN. Pulchre mehercle dictum et sapienter: papæ!
Jugularas hominem: quid ille? TH. Mutus illico.
GN. Quidni esset? PA. Di vostram fidem! hominem perditum
Miserumque: et illum sacrilegum. TH. Quid illud, Gnatho,
Quo pacto Rhodium tetigerim in convivio, 30
Nunquam tibi dixi? GN. Nunquam: sed narra obsecro.

Plus milies jam audiui. TH. Una in convivio
Erat hic, quem dico, Rhodius adolescentulus:
Forte habui scortum: cœpit ad id alludere,
Et me irridere. Quid agis, homini inquam, impudens? 35
Lepus tute, pulpamentum quæris? GN. Ha ha hæ.

TH. Quid est? GN. Facete, lepide, laute, nil supra.
Tuum obsecro ne hoc dictum erat? vetus credidi.

TH. Audieras? GN. Sæpe: et fertur in primis. TH. Meum'st.
GN. Dolet dictum imprudenti adolescenti, et libero. 40

PA. At te Di perdant. GN. Quid ille quæso? TH. Perditus.
Risum omnes, qui aderant, emoriri: denique
Metuebant omnes jam me. GN. Non injuria.
TH. Sed heus tu, purgon' ego me de istac Thaidi,

Quod eam me amare suspicata'st? GN. Nil minus. 45
 Immo auge magis suspicionem. TH. Cur? GN. Rogas?
 Scin', si quando illa mentionem Phædriæ
 Facit, aut si laudat te ut male urat? TH. Sentio.
 GN. Id ut ne fiat, hæc res sola'st remedio.
 Ubi nominabit Phædriam, tu Pamphilam 50
 Continuo : si quando illa dicet, Phædriam
 Intromittamus commissatum : Pamphilam
 Cantum, tu, provocemus : si laudabit hæc
 Illius formam : tu hujus contra : denique
 Par tu pari referto, quod eam mordeat. 55
 TH. Si quidem me amaret, tum istuc prodiret, Gnatho.
 GN. Quando illud quod tu das, exspectat atque amat,
 Jam dudum te amat : jam dudum illi facile fit,
 Quod doleat : metuit semper, quem ipsa nunc capit
 Fructum, ne quando iratus tu alio conferas. 60
 TH. Bene dixi? ac mihi istuc non in mentem venerat.
 GN. Ridiculum : non enim cogitaras : ceterum
 Idem hoc aut melius tute invenisses, Thraso.

ACTUS III. SCENA II.

THAIS. THRASO. PARMENO. GNATHO. PYTHIAS.

TH. Audire vocem visa sum modo militis:
 Atque eccum : salve, mi Thraso. THR. O Thais mea,
 Meum suavium, quid agitur? ecquid nos amas
 De fidicina istac? PA. Quam venuste! quod dedit
 Principium adveniens! TH. Plurimum merito tuo. 5
 GN. Eamus ergo ad cœnam : quid stas? PA. Hem alterum :
 Abdomini hunc natum dicas. THR. Ubi vis, non moror.
 PA. Adibo, atque assimilabo quasi nunc exeam.
 Ituran', Thais, quopiam es? TH. Ehem! Parmeno,
 Bene fecisti : hodie itura. PA. Quo? TH. Quid, hunc non
 vides? 10
 PA. Video, et me tædet : ubi vis dona adsunt tibi
 A Phædria. THR. Quid stamus? cur non imus hinc?
 PA. Quæso hercle ut liceat, pace quod fiat tua,
 Dare huic quæ volumus, convenire et colloqui.
 THR. Perpulchra, credo, dona, haud nostris similia. 15

PA. Res indicabit : heus jubete istos foras

Exire, quos jussi, ocyus : procede tu huc.

Ex Æthiopia est usque hæc. THR. Hic sunt tres minæ.

GN. Vix. PA. Ubi tu es, Dore ? accede huc : hem Eunuchum tibi :

Quam liberali facie, quam ætate integra ! 20

TH. Ita me Di ament, honestus est. PA. Quid tu ais, Gnatho ?

Numquid habes quod contemnas ? quid tu autem, Thraso ?

Tacent : satis laudant : fac periculum in literis,

Fac in palæstra, in musicis : quæ liberum

Scire æquom' st adolescentem, solertem dabo 25

THR. Ego illum Eunuchum, si opus siet, vel sobrius—

PA. Atque hæc qui misit, non sibi soli postulat

Te vivere, et sua causa excludi ceteros ;

Neque pugnas narrat, neque cicatrices suas

Ostentat ; neque tibi obstat, quod quidam facit : 30

Verum ubi molestum non erit, ubi tu voles,

Ubi tempus tibi erit, sat habet, tum si recipitur

THR. Apparet servom hunc esse domini pauperis

Miserique. GN. Nam hercle nemo posset, sat scio,

Qui haberet, qui pararet alium, hunc perpeti. 35

PA. Tace tu : quem ego infra esse infimos omnes puto

Homines : nam qui huic assentari animum induxeris,

E flamma petere te cibum posse arbitror.

THR. Jamne imus ? TH. Hos prius introducam, et quæ volo

Simul imperabo : postea continuo exeo. 40

THR. Ego hinc abeo : tu istanc opperire. PA. Haud convenit

Una ire cum amica imperatorem in via.

THR. Quid tibi ego multa dicam ? domini similis es.

GN. Ha, ha, hæ ! THR. Quid rides ? GN. Istud quod dixi modo :

Et illud de Rhodio dictum in mentem cum venit. 45

Sed Thais exit. THR. Abi præ : cura, ut sint domi

Parata. GN. Fiat. TH. Diligenter, Pythias,

Fac cures, si forte huc Chremes advenerit,

Ut ores, primum ut redeat : si id non commodum' st,

Ut maneat : si id non poterit, ad me adducito. 50

PY. Ita faciam. TH. Quid ? quid aliud volui dicere ?

Ehem, curate istam diligenter virginem :

Domi ut sitis, facite. THR. Eamus. TH. Vos me sequimini.

ACTUS III. SCENA III.

CHREMES. PYTHIAS.

CH. Profecto quanto magis magisque cogito,
Nimirum dabit hæc Thais mihi magnum malum :
Ita me ab ea astute video labefactarier.
Jam tum cum primum jussit me ad se arcessier ;
Roget quis, quid tibi cum ea ; ne noram quidem. 5
Ubi veni, causam, ut ibi manerem, reperit :
Ait rem divinam fecisse, et rem seriam
Velle agere mecum. Jam erat tum suspicio,
Dolo malo hæc fieri omnia : ipsa accumbere
Mecum ; mihi sese dare : sermonem quærere. 10
Ubi friget, huc evasit, quam pridem pater
Mi et mater mortui essent : dico, jam diu.
Rus Sunii equod habeam, et quam longe a mari.
Credo ei placere hoc, sperat se a me avellere.
Postremo, ecqua inde parva periisset soror ; 15
Ecquis cum ea una ; ecquid habuisset cum perit ;
Ecquis eam posset noscere. Hæc cur quæritet
Nisi si illa forte, quæ olim periit parvola,
Eam sese intendit esse, ut est audacia.
Verum ea si vivit, annos nata'st sedecim : 20
Non major : Thais, quam ego sum, majuscula'st.
Misit porro orare, ut venirem, serio.
Aut dicat quid volt, aut molesta ne siet.
Non hercle veniam tertio. Heus, heus, ecquis hic ?
Ego sum Chremes. PY. O capitulum lepidissimum ! 25
CH. Dico ego mi insidias fieri ? PY. Thais maxumo
Te orabat opere, ut cras redires. CH. Rus eo.
PY. Fac amabo. CH. Non possum, inquam. PY. At tu apud
nos hic mane,
Dum redeat ipsa. CH. Nil minus. PY. Cur, mi Chremes ?
CH. Malam rem hinc ibis ? PY. Si istuc ita certum'st tibi, 30
Amabo, ut illuc transeas, ubi illa'st. CH. Eo.
PY. Abi, Dorias, cito hunc deduc ad militem.

ACTUS III. SCENA IV

ANTIPHO.

AN. Heri aliquot adolescentuli coiimus in Piræo,
 In hunc diem ut de symbolis essemus. Chæream ei rei
 Præfecimus : dati annuli : locus, tempus constitutum'st.
 Præteriit tempus, quo in loco dictum'st, parati nihil est.
 Homo ipse nusquam'st : neque scio quid dicam, aut quid con-
 jectem. 5

Nunc mi hoc negoti ceteri dedere, ut illum quæram.
 Idque adeo visam, si domi'st : sed quisnam a Thaide exit?
 Is est, an non est? ipse est : quid hoc hominis? quid hoc
 ornati'st?

Quid illud mali'st? nequeo satis mirari neque conjicere.
 Nisi quicquid est, procul hinc lubet prius quid sit esciscitari. 10

ACTUS III. SCENA V.

CHÆREA. ANTIPHO.

CH. Numquis hic est? nemo est : numquis hinc me sequitur?
 nemo homo'st.

Jamne erumpere hoc licet mihi gaudium? pro Jupiter!
 Nunc est profecto, interfici cum perpeti me possum,
 Ne hoc gaudium contamineat vita ægritudine aliqua.
 Sed neminemne curiosum intervenire nunc mihi, 5
 Qui me sequatur quoquo eam ; rogitando obtundat, enicet :
 Quid gestiam, aut quid lætus sim, quo pergam, unde emergam,
 ubi siem

Vestitum hunc nactus, quid mihi quæram, sanus sim, an ne
 insaniam?

AN. Adibo, atque ab eo gratiam hanc, quam video velle, inibo.
 Chærea, quid est quod sic gestis? quid sibi hic vestitus quærit? 10
 Quid est, quod lætus es? quid tibi vis? satine sanus's? quid me
 aspectas?

Taces quid? CH. O festus dies hominis! amice, salve!
 Nemo omnium'st, quem ego nunc magis videre cuperem, quam te.
 AN. Narra istuc, quæso, quid sit. CH. Immo ego te obsecro,
 hercle ut audias.

Nostine hanc, quam amat frater? AN. Novi; nempe, opinor,
Thaidem. 15

CH. Istam ipsam. AN. Sic commemoreram. CH. Hodie
quædam est ei dono data

Virgo: ejus quid ego tibi nunc faciem prædicem aut laudem,
Antipho:

Cum me ipse noris quam elegans formarum spectator siem?

In hac commotus sum. AN. Ajn' tu? CH. Primam dices,
scio, si videris.

Quid multa verba? amare cœpi: forte fortuna domi 20

Erat quidam Eunuchus, quem mercatus frater fuerat Thaidi:

Neque is deductus etiam tum ad eam: submonuit me Parmeno

Ibi servus, quod ego arripui. AN. Quid id est? CH. Tacitus
citius audies;

Ut vestem cum illo mutem, et pro illo jubeam me illoc ducier.

AN. Pro Eunuchon'? CH. Sic est. AN. Quid ut ex ea re
tandem caperes commodi? 25

CH. Rogas? viderem, audirem, essem una quicum cupiebam,
Antipho.

Num parva causa, aut prava ratio'st? traditus sum mulieri.

Illa illico ubi me accepit, læta vero ad se abducit domum:

Commendat virginem. AN. Cui? tibine? CH. Mihi. AN. Satis
tuto tamen.

CH. Edicit ne vir quisquam ad eam adeat: et mi, ne abscedam,
imperat: 30

In interiore parte ut maneam solus cum sola: annuo

Terram intuens modeste. AN. Miser! CH. Ego, inquit, ad
cœnam hinc eo:

Abducit secum ancillas: paucae, quæ circum illam essent, manent
Noviciæ puellæ: continuo hæc adornant ut lavet.

Adhortor properent: dum apparatur, virgo in conclavi sedet 35

Suspectans tabulam quandam pictam; ubi inerat pictura hæc,
Jovem

Quo pacto Danaës misisse aiunt quondam in gremium imbrem
aureum.

Egomet quoque id spectare cœpi: et quia consimilem luserat

Jam olim ille ludum, impendio magis animus gaudebat mihi;

Deum sese in hominem convertisse, et per alienas tegulas 40

Venisse clanculum per impluvium, fucum factum mulieri.

At quem Deum? qui templa cœli summa sonitu concutit.

Ego homuncio hoc non fecerim? ego vero illud fecerim ac lubens.
 Dum hæc mecum reputo, arcessitur lavatum interea virgo :
 Iit, lavit, rediit ; deinde eam in lectum illæ collocarunt. 45
 Sto exspectans, si quid mi imperent : venit una, heus tu, inquit,
 Dore,

Cape hoc flabellum, et ventulum huic sic facito, dum lavamur :
 Ubi nos laverimus, si voles, lavato : accipio tristis.

AN. Tum equidem istuc os tuum impudens videre nimium vellem,
 Qui esset status, flabellulum tenere te asinum tantum. 50

CH. Vix elocuta'st hoc, foras simul omnes proruunt se ;
 Abeunt lavatum, perstrepunt ; ita ut fit, domini ubi absunt.

Interea somnus virginem opprimit : ego limis specto
 Sic per flabellum clanculum : simul alia circumspecto,
 Satin' explorata sint : video esse : pessulum ostio obdo. 55

AN. Quid tum? CH. Quid tum? quid, fatue? AN. Fateor.

CH. An ego occasionem

Mi ostentam, tantam, tam brevem, tam optatam, tam insperatam
 Amitterem? tum pol ego is essem vero, qui assimulabar.

AN. Sane hercle ut dicis : sed interim de symbolis quid actum'st?

CH. Paratum'st. AN. Frugi es : ubi? domin'? CH. Immo
 apud libertum Discum. 60

AN. Perlonge'st. CH. Sed tanto ocyus properemus. AN. Muta
 vestem.

CH. Ubi mutem? perii : nam exulo domo nunc : metuo fratrem,
 Ne intus sit : porro autem patrem, ne rure redierit jam.

AN. Eamus ad me, ibi proximum'st ubi mutes. CH. Recte
 dicis.

Eamus : et de istac simul, quo pacto porro possim 65
 Potiri, consilium volo capere una tecum. AN. Fiat.

ACTUS IV. SCENA I

DORIAS.

Ita me Di ament, quantum ego illum vidi, non nil timeo misera,
 Ne quam ille hodie insanus turbam faciat, aut vim Thaidi.
 Nam postquam iste advenit Chremes adulescens, frater virginis,
 Militem rogat ut illum admitti jubeat : ille continuo irasci,
 Neque negare audere : Thais porro instare, ut hominem invitet. 5
 Id faciebat retinendi illius causa : quia illa, quæ cupiebat

De sorore ejus indicare, ad eam rem tempus non erat.
 Invitat tristis ; mansit : ibi illa cum illo sermonem occipit.
 Miles vero sibi putare adductum ante oculos æmulum,
 Facere contra huic ægre : heus, inquit, puer, arcesse Pamphilam, 10
 Ut delectet hic nos : illa exclamat, minime gentium ;
 In convivium illam ? miles tendere inde ad jurgium.
 Interea aurum sibi clam mulier demit : dat mihi ut auferam :
 Hoc est signi, ubi primum poterit, se illinc subducet scio.

ACTUS IV. SCENA II.

PHÆDRIA.

Dum rus eo, cœpi egomet mecum inter vias,
 Ita ut fit, ubi quid in animo est molestiæ,
 Aliam rem ex alia cogitare, et ea omnia in
 Pejorem partem : quid opus'st verbis ? dum hæc puto, 5
 Præterii imprudens villam : longe jam abieram,
 Cum sensi : redeo rursum, male me vero habens :
 Ubi ad ipsum veni deverticulum, constitui :
 Occepi mecum cogitare, hem ! biduum hic
 Manendum'st soli sine illa ? quid tum postea ?
 Nil est : quid ? nil ? si non tangendi copia est, 10
 Eho, ne videndi quidem erit ? si illud non licet,
 Saltem hoc licebit : certe extrema linea
 Amare, haud nihil est : villam prætereo sciens.
 Sed quid hoc, quod timida subito egreditur Pythias ?

ACTUS IV. SCENA III.

PYTHIAS. DORIAS. PHÆDRIA. ~

Py. Ubi ego illum scelerosum, misera, atque impium inveniam ?
 aut ubi quæram ?
 Hoccine tam audax facinus facere esse ausum ? perii ! Ph. Hoc
 quid sit vereor.
 Py. Quin etiam insuper scelus, postquam ludificatus 'st virginem,
 Vestem omnem miseræ discidit, tum ipsam capillo conscidit.
 Ph. Hem ! Py. Qui nunc si detur mihi ; 5
 Ut ego unguibus facile illi in oculos involem venefico !

PH. Nescio quid profecto absente nobis turbatum'st domi.

Adibo : quid istuc ? quid festinas ? aut quem quæris, Pythias ?

PY. Ehem, Phædria, ego quem quæram ? in' hinc, quo dignus's,
cum donis tuis

Tam lepidis. PH. Quid istuc est rei ? 10

PY. Rogan' ? Eunuchum quem dedisti nobis ? quas turbas dedit !

Virginem, quam heræ dederat dono miles, vitiavit. PH. Quid ais ?

PY. Perii ! PH. Temulenta es. PY. Utinam sic sint, mihi
qui male volunt !

DORI. Au obsecro, mea Pythias, quod istuc nam monstrum fuit ?

PH. Insanis : qui istuc facere Eunuchus potuit ? PY. Ego illum
nescio : hoc, 15

Quod fecit, res ipsa indicat :

Virgo ipsa lacrymat, neque cum rogites, quid sit, audet dicere.

Ille autem bonus vir nusquam apparet : etiam hoc misera suspicor,

Aliquid domo abeuntem abstulisse. PH. Nequeo mirari satis,

Quo hinc ille abire ignavos possit longius : nisi si domum 20

Forte ad nos rediit. PY. Vise, amabo, num sit. PH. Jam,
faxo, scies.

DORI. Perii ! obsecro, tam infandum facinus, mea tu, ne audivi
quidem.

PY. At pol ego amatores audieram mulierum esse eos maxumos,

Sed nil potesse : verum miseræ non in mentem venerat :

Nam illum aliquo conclusissem, neque illi commisissem virgi-
nem. 25

ACTUS IV. SCENA IV.

PHÆDRIA. DORUS. PYTHIAS. DORIAS.

PH. Exi foras, sceleste : at etiam restitas,

Fugitive ? prodi, male conciliate. DO. Obsecro. PH. Oh !

Illuc vide, os ut sibi distorsit carnufex !

Quid huc reditio'st ? vestis quid mutatio'st ?

Quid narras ? paulum si cessassem, Pythias, 5

Domi non offendissem, ita jam adornarat fugam.

PY. Haben' hominem, amabo ? PH. Quidni habeam ? PY. O
factum bene !

DORI. Istuc pol vero bene. PY. Ubi est ? PH. Rogitas ? non
vides ?

PR. Videam, obsecro, quem? PH. Hunc scilicet. PR. Quis hic est homo?

PH. Qui ad vos deductus hodie'st. PR. Hunc oculis suis 10
Nostrarum nunquam quisquam vidit, Phædria.

PH. Non vidit? PR. An tu hunc credidisti esse, obsecro,
Ad nos deductum? PH. Namque alium habui neminem.

PR. Au!

Ne comparandus hic quidem ad illum'st: ille erat
Honestæ facie et liberali. PH. Ita visus est 15

Dudum, quia varia veste exornatus fuit:

Nunc eo videtur fœdus, quia illam non habet.

PR. Tace, obsecro: quasi vero paulum intersiet.

Ad nos deductus hodie est adulescentulus,
Quem tu videre vero velles, Phædria. 20

Hic est vietus, vetus, veterinosus senex,

Colore mustellino. PH. Hem, quæ hæc est fabula?

Eo rediges me, ut, quid emerim egomet, nesciam.

Eho tu! emin' ego te? DO. Emisti. PR. Jube, mi denuo
Respondeat. PH. Roga. PR. Venisti hodie ad nos? negat. 25

At ille alter venit natus annos sedecim:

Quem secum adduxit Parmeno. PH. Agedum, hoc mi expedi
Primum: istam, quam habes, unde habes vestem? taces?

Monstrum hominis! non dicturus's? DO. Venit Chærea.

PH. Fraterne? DO. Ita. PH. Quando? DO. Hodie.

PH. Quam dudum? DO. Modo. 30

PH. Quicum? DO. Cum Parmenone. PH. Norasne eum
prius?

DO. Non. PH. Unde fratrem meum esse scibas? DO. Par-
meno

Dicebat eum esse: is mi hanc dedit vestem. PH. Occidi.

DO. Meam ipse induit: post una ambo abierunt foras.

PR. Jam satis credis sobriam esse me, et nil mentitam tibi? 35

Jam satis certum'st, virginem vitiatam esse? PH. Age nunc,
bellua,

Credis huic, quod dicat? PR. Quid isti credam? res ipsa
indicat.

PH. Concede istuc paululum: audin'? etiam nunc paulum: sat est.

Dic dum hoc rursum: Chærea tuam vestem detraxit tibi?

DO. Factum. PH. Êt eam est indutus? DO. Factum. PH. Et
pro te huc deductus'st? DO. Ita. 40

PH. Jupiter magne! O scelestum atque audacem hominem!

PR. Væ mihi!

Etiam nunc credes, indignis nos esse irrisas modis?

PH. Mirum, ni tu credis, quod iste dicat: quid agam nescio.

Heus, negato rursus: possumne hodie ego ex te exsculpere

Verum? vidistine fratrem Chæream? DO. Non. PH. Non
potest 45

Sine malo fateri, video: sequere hac: modo ait: modo negat.

Ora me. DO. Obsecro te vero, Phædria. PH. I intro? DO. Eoi!
ei!

PH. Alio pacto honeste quomodo hinc abscedam nescio;

Actum'st siquidem: tu me hic etiam, nebulo, ludificabere?

PR. Parmenonis tam scio esse hanc technam, quam me vivere. 50

DORI. Sic est. PR. Inveniam pol hodie, parem ubi referam
gratiam.

Sed nunc quid faciendum censes, Dorias? DORI. De istac rogas

Virgine? PR. Ita, utrum taceamne, an prædicem? DORI. Tu
pol, si sapis,

Quod scis, nescis, neque de Eunucho, neque de vitio virginis.

Hac re et te omni turba evolvēs, et illi gratum feceris. 55

Id modo dic, abisse Dorum. PR. Ita faciam. DORI. Sed videon'
Chremen?

Thais jam aderit. PR. Quid ita? DORI. Quia, cum inde abeo,
jam tum inceperat

Turba inter eos. PR. Aufer aurum hoc: ego scibo ex hoc, quid
siet.

ACTUS IV. SCENA V.

CHREMES. PYTHIAS.

CH. Attat! data hercle verba mihi sunt: vicit vinum, quod bibi.
Ac dum accubabam, quam videbar mihi esse pulchre sobrius!

Postquam surrexi, neque pes, neque mens satis suum officium facit.

PR. Chreme! CH. Quis est? ehem, Pythias: vah! quanto
nunc formosior

Videre mihi, quam dudum! PR. Certe tu quidem pol multo
hilarior. 5

CH. Verbum hercle hoc verum erit, "Sine Cerere et Libero friget
Venus."

Sed Thais multo me antevenit? PY. Anne abiit jam a milite?

CH. Jamdudum : ætatem : lites factæ sunt inter eos maxumæ.

PY. Nil dixit, tu ut sequerere sese? CH. Nil, nisi abiens mi innuit.

PR. Eho, nonne id sat erat? CH. At nescibam, id dicere illam, nisi quia 10

Correxit miles, quod intellexi minus : nam me extrusit foras.

Sed eccam ipsam : miror ubi ego huic antevorterim.

ACTUS IV. SCENA VI.

THAIS. CHREMES. PYTHIAS.

TH. Credo equidem, illum jam adfuturum, ut illam a me eripiat ; sine veniat.

Atqui si illam digito attigerit, oculi illi illico effodientur.

Usque adeo illius ferre possum ineptiam et magnifica verba,

Verba dum sint : verum si ad rem conferentur, vapulabit.

CH. Thais, ego jam dudum hic adsum. TH. O, mi Chremes, te ipsum expeto. 5

Scin' tu, turbam hanc propter te esse factam? et adeo ad te attinere hanc

Omnem rem? CH. Ad me? qui, quæso, istuc? TH. Quia, dum tibi sororem studeo

Reddere ac restituere, hæc atque hujusmodi sum multa passa.

CH. Ubi ea'st? TH. Domi apud me. CH. Hem! TH. Quid est?

Educta ita, uti teque illaque dignum'st. CH. Quid ais? TH. Id quod res est : 10

Hanc tibi dono do, neque repeto pro illa quicquam abs te preti.

CH. Et habetur et referetur, Thais, ita, uti merita es, gratia.

TH. At enim cave, ne prius, quam hanc a me accipias, amittas, Chreme :

Nam hæc ea'st, quam miles a me vi nunc ereptum venit.

Abi tu, cistellam, Pythias, domo effer cum monumentis. 15

CH. Viden' tu illum, Thais? PY. Ubi sita'st? TH. In risco. Odiosa cessas?

CH. Militem secum ad te quantas copias adducere?

Attat! TH. Num formidulosus, obsecro, es, mi homo? CH. Apathesis.

Egon' formidulosus? nemo'st hominum, qui vivat, minus.

TH. Atque ita opus'st. CH. Ah! metuo qualem tu me esse hominem existumes. 20

TH. Immo hoc cogitato : quicum res tibi est, peregrinus est : Minus potens, quam tu, minus notus, minus amicorum hic habens.

CH. Scio istuc : sed tu quod cavere possis, stultum admittere'st.

Malo ego, nos prospicere, quam hunc ulcisci, accepta injuria.

Tu abi : atque obsera ostium intus, dum ego hinc transcurro ad forum : 25

Volo ego, adesse hic advocatos nobis in turba hac. TH. Mane.

CH. Melius est. TH. Mane. CH. Omitte, jam adero. TH. Nil opus est istis, Chreme.

Hoc modo dic, sororem esse illam tuam : et te parvam virginem Amisisse : nunc cognosse : signa ostende. PR. Adsunt. TH. Cape.

Si vim faciet, in jus ducito hominem : intellextin'? CH. Probe. 30

TH. Fac, animo hæc præsentī ut dicas. CH. Faciam. TH. Attolle pallium.

Perii, huic ipsi est opus patrono, quem defensorem paro.

ACTUS IV. SCENA VII.

THRASO. GNATHO. SANGA. CHREMES. THAIS.

THR. Hancine ego ut contumeliam tam insignem in me accipiam, Gnatho?

Mori me satius'st, Simalio, Donax, Syrisce, sequimini.

Primum ædes expugnabo. GN. Recte. THR. Virginem eripiam. GN. Probe.

THR. Male mulcabo ipsam. GN. Pulchre. THR. In medium huc agmen cum vecti, Donax;

Tu, Simalio, in sinistrum cornu; tu, Syrisce, in dexterum. 5

Cedo alios : ubi centurio'st Sanga, et manipulus furum? SA. Ecce, adest.

THR. Quid, ignave? peniculon' pugnare, qui istum huc portes, cogitas?

SA. Egone? imperatoris virtutem noveram, et vim militum : Sine sanguine hoc non posse fieri : qui abstergerem volnera?

THR. Ubi alii? SA. Qui, malum, alii? solus Sannio servat domi. 10

THR. Tu hosce instrue : ego ero post principia : inde omnibus signum dabo.

GN. Illuc est sapere : ut hosce instruxit, ipse sibi cavit loco.

THR. Idem hoc jam Pyrrhus factitavit. CH. Viden' tu, Thais, quam hic rem agit?

Nimirum consilium illud rectum'st de occludendis ædibus.

TH. Sane, qui tibi nunc vir videtur esse, hic nebulo magnus est : 15

Ne metuas. THR. Quid videtur? GN. Fundam tibi nunc nimis vellem dari,

Ut tu illos procul hinc ex occulto cæderes : facerent fugam.

THR. Sed eccam Thaidem ipsam video. GN. Quam mox irruimus? THR. Mane :

Omnia prius experiri, quam armis, sapientem decet.

Qui scis an, quæ jubeam, sine vi faciat? GN. Di, vostram fidem, 20

Quanti est sapere? nunquam accedo, quin abs te abeam doctior.

THR. Thais, primum hoc mihi responde : cum tibi do istam virginem,

Dixtin', hos mihi dies soli dare te? TH. Quid tum postea?

THR. Rogitas? quæ mi ante oculos coram amatorem adduxti tuum :

Quid cum illoc agas? et cum eo clam te subduxti mihi. 25

TH. Lubuit. THR. Pamphilam ergo huc redde, nisi si mavis eripi.

CH. Tibi illam reddat, aut tu eam tangas? omnium! GN. Ah, quid agis? tace.

THR. Quid tu tibi vis? ego non tangam meam? CH. Tuam autem, furcifer?

GN. Cave sis : nescis, cui maledicas nunc viro. CH. Non tu hinc abis?

Scin' tu, ut tibi res se habeat? si quicquam hodie hic turbæ cœperis, 30

Faciam, ut hujus loci dieique meique semper memineris.

GN. Miseret tui me, qui hunc tantum hominem facias inimicum tibi.

CH. Diminuam ego caput tuum hodie, nisi abis. GN. Ain' vero, canis?

Siccine agis? THR. Quis tu homo es? quid tibi vis? quid cum illa rei tibi est?

CH. Scibis : principio eam esse dico liberam. THR. Hem!

CH. Civem Atticam. THR. Hui! 35

CH. Meam sororem. THR. Os durum. CH. Miles, nunc adeo edico tibi,

Ne vim facias ullam in illam. Thais, ego eo ad Sophronam Nutricem, ut eam adducam, et signa ostendam hæc. THR. Tun' me prohibeas,

Meam ne tangam? CH. Prohibebo inquam. GN. Audin' tu? hic furti se alligat:

Satis tibi est? THR. Idem hoc tu ais, Thais? TH. Quære, qui respondeat. 40

THR. Quid nunc agimus? GN. Quin redimus: jam hæc tibi aderit supplicans

Ultro. THR. Credin'? GN. Immo certe: novi ingenium mulierum:

Nolunt, ubi velis: ubi nolis, cupiunt ultro. THR. Bene putas.

GN. Jam dimitto exercitum? THR. Ubi vis. GN. Sanga, ita, ut fortes decet

Milites, domi focique fac vicissim ut memineris. 45

SA. Jamdudum animus est in patinis. GN. Frugi es. THR. Vos me hac sequimini.

ACTUS V. SCENA I.

THAIS. PYTHIAS.

TH. Pergin', scelestas, mecum perplexe loqui?

"Scio, nescio, abiit, audivi, ego non adfui."

Non tu istuc mihi dictura aperte es, quicquid est?

Virgo conscissa veste lacrymans obticet;

Eunuchus abiit: quamobrem? quid factum'st? taces? 5

Py. Quid tibi ego dicam misera? illum Eunuchum negant

Fuisse. TH. Quis fuit igitur? Py. Iste Chærea.

TH. Qui Chærea? Py. Iste ephebus frater Phædriæ.

TH. Quid ais venefica? Py. Atqui certo comperi.

TH. Quid is, obsecro, ad me, aut quamobrem adductus'st?

Py. Nescio: 10

Nisi amasse credo Pamphilam. TH. Hem! misera occidi,

Infelix, si quidem tu istæc vera prædicas.

Num id lacrymat virgo? Py. Id opinor. TH. Quid ais, sacrilega?

Istuccine interminata sum hinc abiens tibi?

PR. Quid facerem? ita, ut tu justī, soli credita'st.

15

TH. Scelestā ovem lupo commisi: disputet,
Sic mihi data esse verba: quid illuc hominis est?

PR. Hera mea tace, tace obsecro, salvae sumus:

Habemus hominem ipsum. TH. Ubi is est? PR. Hem, ad
sinisteram.

Viden'? TH. Video. PR. Comprehendi jube, quantum
potest. 20

TH. Quid illo faciemus, stultā? PR. Quid facias, rogas?

Vide amabo, si non, cum aspicias, os impudens

Videtur. TH. Non. PR. Tum quae ejus confidentia'st?

ACTUS V. SCENA II.

CHÆREA. THAIS. PYTHIAS.

CH. Apud Antiphonem uterque, mater et pater,

Quasi dedita opera, domi erant, ut nullo modo

Introire possem, quin viderent me: interim

Dum ante ostium sto, notus mihi quidam obviam

Venit: ubi vidi, ego me in pedes, quantum queo, 5

In angiportum quoddam desertum; inde item

In aliud, inde in aliud: ita miserrimus

Fui fugitando, ne quis me cognosceret.

Sed estne hæc Thais, quam video? ipsa'st: hæreo.

Quid faciam?—Quid mea autem? quid faciet mihi? 10

TH. Adeamus: bone vir, Dore, salve: dic mihi.

Aufugistin'? CH. Hera, factum. TH. Satin' id tibi placet?

CH. Non. TH. Credin', te impune habiturum? CH. Unam
hanc noxiam

Amitte: si aliam admisero unquam, occidito.

TH. Num meam sævitiam veritus's? CH. Non. TH. Non?
quid igitur? 15

CH. Hanc metui, ne me criminaretur tibi.

TH. Quid feceras? CH. Paulum quid. PR. Eho! paulum
impudens?

An paulum hoc esse tibi videtur, virginem

Vitiare civem? CH. Meam conservam credidi.

PR. Conservam? vix me contineo, quin involem in 20

Capillum: monstrum! etiam ultro derisum advenit.

TH. Abin' hinc insana? PY. Quid ita? vero debeam,
Credo, isti quicquam furcifero, si id fecerim :
Præsertim cum se servum fateatur tuum.

TH. Missa hæc faciamus : non te dignum, Chærea, 25

Fecisti : nam si ego digna hac contumelia
Sum maxume, at tu indignus, qui faceres, tamen.
Neque edepol, quid nunc consili capiam, scio
De virgine istac : ita conturbasti mihi
Rationes omnes, ut eam ne possim suis, 30

Ita ut æquum fuerat, itaque ut studui, tradere :
Ut solidum parerem hoc mi beneficium, Chærea.

CH. At nunc dehinc spero æternam inter nos gratiam
Fore, Thais : sæpe ex hujusmodi re quapiam et
Malo ex principio magna familiaritas 35

Conflata'st : quid si hoc quispiam voluit Deus ?

TH. Equidem pol in eam partem accipioque et volo.

CH. Immo ita quæso : unum hoc scito ; contumeliæ
Non me fecisse causa, sed amoris. TH. Scio.
Et pol propterea magis nunc ignosco tibi. 40

Non adeo inhumano ego sum ingenio, Chærea,
Neque ita imperita, ut quid amor valeat, nesciam.

CH. Te quoque jam, Thais, ita me Di bene ament, amo.

PY. Tum pol ab istoc tibi, hera, cavendum intelligo.

CH. Non ausim. PY. Nil tibi quicquam credo. TH. Desinas. 45

CH. Nunc ego te in hac re mi oro ut adjutrix sies,
Ego me tuæ commendo et committo fidei :

Te mihi patronam capio, Thais : te obsecro :

Emoriar, si non hanc uxorem duxero.

TH. Tamen si pater quid— CH. Ah volet, certo scio : 50

Civis modo hæc sit. TH. Paululum opperirier

Si vis, jam frater ipse hic aderit virginis :

Nutricem arcessitum iit, quæ illam aluit parvolam

In cognoscendo tute ipse aderis, Chærea.

CH. Ego vero maneo. TH. Visne interea, dum venit, 55
Domi opperiamur potius, quam hic ante ostium ?

CH. Immo percupio. PY. Quam tu rem actura, obsecro, es ?

TH. Nam quid ita ? PY. Rogitas ? hunc tu in ædes cogitas
Recipere posthac ? TH. Cur non ? PY. Crede hoc meæ fidei,
Dabit hic pugnam aliquam denuo. TH. Au, tace, obsecro. 60

PY. Parum perspexi ejus mihi videre audaciam.

CH. Non faciam, Pythias. PY. Non pol credo, Chærea,
Nisi si commissum non erit. CH. Quin, Pythias,
Tu me servato. PY. Neque pol servandum tibi
Quicquam dare ausim, neque te servare : apage te. 65
TH. Adest optume ipse frater. CH. Perii hercle : obsecro
Abeamus intro, Thais : nolo me in via
Cum hac veste videat. TH. Quamobrem tandem ? an quia
pudet ?
CH. Id ipsum. PY. Id ipsum ? virgo vero. TH. I præ,
sequor.
Tu istic mane, ut Chremem introducas, Pythias. 70

ACTUS V. SCENA III.

PYTHIAS. CHREMES. SOPHRONA.

PY. Quid, quid venire in mentem nunc possit mihi ?
Quidnam, qui referam sacrilego illi gratiam,
Qui hunc supposivit nobis ? CH. Move vero ocyus
Te, nutrix. SO. Moveo. CH. Video, sed nil promotes.
PY. Jamne ostendisti signa nutrici ? CH. Omnia. 5
PY. Amabo, quid ait ? cognoscitne ? CH. Ac memoriter.
PY. Bene edepol narras : nam illi faveo virgini.
Ite intro ; jamdudum hera vos exspectat domi.
Virum bonum eccum Parmenonem incedere
Video : vide ut otiosus it, si Dis placet ! 10
Spero, me habere, qui hunc excruciem meo modo.
Ibo intro, de cognitione ut certum sciam :
Post exeo, atque hunc perterrebo sacrilegum.

ACTUS V. SCENA IV.

PARMENO. PYTHIAS.

PA. Reviso, quidnam Chærea hic rerum gerat.
Quod si astu rem tractavit, Di, vostram fidem !
Quantam et quam veram laudem capiet Parmeno !
Nam ut mittam, quod ei amorem difficillimum et
Carissimum ab meretrice avara ; virginem 5
Quam amabat, eam confeci sine molestia,

Sine sumtu, sine dispendio : tum hoc alterum,
 Id vero'st, quod ego mihi puto palmarium
 Me reperisse, quo modo adulescentulus
 Meretricum ingenia et mores posset noscere, 10
 Mature ut cum cognorit, perpetuo oderit.
 Quæ dum foris sunt, nil videtur mundius,
 Nec magis compositum quicquam, nec magis elegans :
 Quæ cum amatore suo cum cœnant, liguriunt.
 Harum videre illuviem, sordes, inopiam, 15
 Quam inhonestæ solæ sint domi, atque avidæ cibi ;
 Quo pacto ex jure hesterno panem atrum vorent ;
 Nosse omnia hæc saluti est adulescentulis.
 PY. Ego pol te pro istis dictis et factis, scelus,
 Ulciscar ; ut ne impune nos illuseris. 20
 Pro Deum fidem, facinus fœdum ! O infelicem adulescentulum !
 O scelestum Parmenonem, qui istum huc adduxit ! PA. Quid
 est
 PY. Miseret me : itaque ut ne viderem, misera huc effugi foras,
 Quæ futura exempla dicunt in eum indigna. PA. O Jupiter,
 Quæ illæc turba'st ? numnam ego perii ? adibo : quid istuc,
 Pythias ? 25
 Quid ais ? in quem exempla fient ? PY. Rogitas, audacissime ?
 Perdidisti istum, quem adduxti pro Eunucho, adulescentulum,
 Dum studes dare verba nobis. PA. Quid ita ? aut quid factum st ?
 cedo.
 PY. Dicam : virginem istam, Thaidi hodie quæ dono data'st,
 Scis eam civem hinc esse ? et fratrem ei esse apprime nobilem ? 30
 PA. Nescio. PY. Atqui sic inventa'st : eam iste vitiauit miser.
 Ille ubi id rescivit factum frater violentissimus—
 PA. Quidnam fecit ? PY. Colligavit primum eum miseris modis.
 PA. Colligavit ? PY. Et quidem orante, ut ne id faceret, Thaide.
 PA. Quid ais ? PY. Nunc minatur porro sese id, quod mœchis
 solet : 35
 Quod ego nunquam vidi fieri, neque velim. PA. Qua audacia
 Tantum facinus audet ? PY. Quid ita tantum ? PA. An non
 hoc maxumum'st ?
 Quis homo pro mœcho unquam vidit in domo meretricia
 Prendi quenquam ? PY. Nescio. PA. At ne hoc nesciatis,
 Pythias ;
 Dico, edico vobis, nostrum esse illum herilem filium. PY. Hem ! 40

Obsecro an is est? PA. Ne quam in illum Thais vim fieri sinat.
 Atque adeo autem cur non egomet intro eo? PY. Vide, Parmeno,
 Quid agas, ne neque illi prosis, et tu pereas: nam hoc putant,
 Quicquid factum'st, a te esse ortum. PA. Quid igitur faciam
 miser?

Quidve incipiam? ecce autem video rure redeuntem senem: 45
 Dicam huic, an non dicam? dicam hercle: etsi mihi magnum
 malum

Scio paratum: sed necesse est: huic ut subveniat. PY. Sapis.
 Ego abeo intro: tu isti narra omnem ordinem, ut factum siet.

ACTUS V. SCENA V.

LACHES. PARMENO.

LA. Ex meo propinquo rure hoc capio commodi:
 Neque agri, neque urbis odium me unquam percipit.
 Ubi satias cœpit fieri, commuto locum.

Sed estne ille noster Parmeno? et certe ipse est.

Quem præstolare, Parmeno, hic ante ostium?

5

PA. Quis homo'st? ehem! salvom te advenisse gaudeo.

LA. Quem præstolare? PA. Perii: lingua hæret metu.

LA. Hem!

Quid est, quod tu trepidas? satine salve? dic mihi.

PA. Here, primum te arbitrari id, quod res est, velim:

Quicquid hujus factum'st, culpæ non factum'st mea.

10

LA. Quid? PA. Recte sane interrogasti: oportui

Rem prænarrasse me: emit quendam Phædria

Eunuchum, quem dono huic daret. LA. Cui? PA. Thaidi.

LA. Emit? perii hercle: quanti? PA. Viginti minis.

LA. Actum'st. PA. Tum quandam fidicinam amat hinc Chærea.

LA. Hem!

15

Quid? amat? an jam scit ille quid meretrix siet?

An in asty venit? aliud ex alio malum!

PA. Here ne me spectes: me impulsore hæc non facit.

LA. Omitte, de te dicere: ego te, furcifer,

Si vivo—sed istuc quicquid est, primum expedi.

20

PA. Is pro illo Eunucho ad Thaidem huc deductus est.

LA. Pro Eunuchon'? PA. Sic est: hunc pro mœcho postea

Comprehendere intus, et constrinxere. LA. Occidi.

PA. Audaciam meretricum specta. LA. Numquid est
 Aliud mali damnive, quod non dixeris, 25
 Reliquom? PA. Tantum est. LA. Cesso huc introrumpere?
 PA. Non dubium est, quin mi magnum ex hac re sit malum :
 Nisi quia necessum fuit hoc facere : id gaudeo,
 Propter me hisce aliquid esse eventurum mali :
 Nam jamdiu aliquam causam quærebat senex, 30
 Quamobrem insigne aliquid faceret iis : nunc reperit.

ACTUS V. SCENA VI.

PYTHIAS. PARMENO.

Py. Nunquam edepol quicquam jamdiu, quod magis vellem
 evenire,
 Mi evenit, quam quod modo senex intro ad nos venit errans.
 Mihi solæ ridiculo fuit, quæ, quid timeret, scibam.
 PA. Quid hoc autem'st? Py. Nunc id prodeo, ut conveniam
 Parmenonem.
 Sed ubi, obsecro, est? PA. Me quærit hæc. Py. Atque eccum
 video : adibo. 5
 PA. Quid est, inepta? quid tibi est? quid rides? pergin'?
 Py. Perii :
 Defessa jam sum misera te ridendo. PA. Quid ita? Py. Rogitas?
 Nunquam pol hominem stultiorem vidi, nec videbo. Ah!
 Non possum satis narrare, quos ludos præbueris intus
 At etiam primo callidum ac disertum credidi hominem. 10
 Quid? illicone credere ea, quæ dixi, oportuit te?
 An pœnitebat flagiti, te auctore quod fecisset
 Adulescens, ni miserum insuper etiam patri indicares?
 Nam quid illi credis animi tum fuisse, ubi vestem vidit
 Illam esse eum indutum pater? quid? jam scis, te perisse? 15
 PA. Hem! quid dixisti, pessuma? an mentita es? etiam rides?
 Itan' lepidum tibi visum est, scelus, nos irridere? Py. Nimium.
 PA. Siquidem istuc impune habueris. Py. Verum. PA. Reddam
 hercle. Py. Credo.
 Sed in diem istuc, Parmeno, est fortasse, quod minare.
 Tu jam pendebis, qui stultum adolescentulum nobilitas 20
 Flagitiis, et patri indicas : uterque exempla in te edent.

PA. Nullus sum. PY. Hic pro illo munere tibi honos est habitus :
abeo.

PA. Egomet meo indicio miser, quasi sorex, hodie perii.

ACTUS V. SCENA VII.

GNATHO. THRASO.

GN. Quid nunc ? qua spe, aut quo consilio huc imus ? quid cœptas,
Thraso ?

TH. Egone ? ut Thaidi me dedam, et faciam, quod jubeat.
GN. Quid est ?

TH. Qui minus, quam Hercules servivit Omphalæ ? GN. Exemplum placet.

Utinam tibi commitigari videam sandalio caput.

Sed fores crepuerunt ab ea. TH. Perii ! quid hoc autem 'st mali ? 5

Hunc ego nunquam videram etiam : quidnam hic properans
prosilit ?

ACTUS V. SCENA VIII.

CHÆREA. PARMENO. PHÆDRIA. GNATHO. THRASO.

CH. O populares, ecquis me hodie vivit fortunatior ?

Nemo hercle quisquam : nam in me plane Di potestatem suam
Omnem ostendere : cui tam subito tot contigerint commoda.

PA. Quid hic lætus est ? CH. O Parmeno mi, O mearum
voluptatum omnium

Inventor, inceptor, perfector : scin' me, in quibus sim gaudiis ? 5
Scis, Pamphilam meam inventam civem ? PA. Audivi. CH. Scis,
sponsam mihi ?

PA. Bene, ita me Di ament, factum. GN. Audin' tu, hic quid
ait ? CH. Tum autem Phædriæ,

Meo fratri, gaudeo esse amorem omnem in tranquillo : una'st
domus.

Thais se patri commendavit : in clientelam et fidem

Nobis dedit se. PA. Fratris igitur Thais tota'st ? CH. Scilicet. 10

PA. Jam hoc aliud est, quod gaudeamus : miles pelletur foras.

CH. Tu, frater ubi ubi est, fac quam primum hæc audiat, PA. Vi-
sam domum.

TH. Numquid, Gnatho, tu dubitas quin ego nunc perpetuo perierim?

GN. Sine dubio opinor. CH. Quid commemorem primum, aut laudem maxume?

Illumne, qui mi dedit consilium, ut facerem; an me, qui id ausus sum 15

Incipere; an fortunam collaudem, quæ gubernatrix fuit;

Quæ tot res, tantas, tam opportune in unum conclusit diem;

An mei patris festivitatem et facilitatem? O Jupiter,

Serva obsecro hæc bona nobis. PH. Di vostram fidem, incredibilia

Parmeno modo quæ narravit: sed ubi est frater? CH. Præsto adest. 20

PH. Gaudeo. CH. Satis credo: nihil est Thaide hac, frater, tua Dignius quod ametur: ita nostræ omni est faulrix familiæ. PH. Hui, Mihi illam laudas? TH. Perii, quanto minus spei est, tanto magis amo.

Obsecro, Gnatho, in te spes est. GN. Quid vis faciam? TH. Perfice hoc,

Precibus, pretio, ut hæream in parte aliqua tandem apud Thaidem. 25

GN. Difficile est. TH. Si quid collibitum'st, novi te: hoc si effeceris,

Quodvis donum, præmium a me optato, id optatum feres.

GN. Itane? TH. Sic erit. GN. Si efficio hoc, postulo ut tua mihi domus

Te præsentem, absente, pateat; invocato ut sit locus

Semper. TH. Do fidem, futurum. GN. Accingar. PH. Quem ego hic audio? 30

O Thraso. TH. Salvete. PH. Tu fortasse, quæ facta hic sient, Nescis. TH. Scio. PH. Cur te ergo in his ego conspikor regionibus?

TH. Vobis fretus. PH. Scin' quam fretus? miles, edico tibi, Si te in platea offendero hac post unquam, quod dicas mihi

Alium quærebam, iter hac habui: periisti. GN. Heia, haud sic decet. 35

PH. Dictum'st. GN. Non cognosco vostrum tam superbum. PH. Sic erit.

GN. Prius audite paucis: quod cum dixero, si placuerit,

Facitote. PH. Audiamus. GN. Tu concede paulum istuc, Thraso.

Principio ego vos credere ambos hoc mi vehementer volo,
 Me, hujus quicquid faciam, id facere maxime causa mea : 40
 Verum si idem vobis prodest, vos non facere inscitia'st.

PH. Quid id est? GN. Militem ego rivalem recipiundum censeo.

PH. Hem.

CH. Recipiundum? GN. Cogita modo : tu hercle cum illa,
 Phædria,

Ut libenter vivis (et enim bene libenter victitas)

Quod des paulum'st, et necesse est, multum accipere Thaidem. 45

Ut tuo amoris suppeditare possint sine sumtu tuo

Omnia hæc ; magis opportunus, nec magis ex usu tuo,

Nemo est : principio et habet quod det, et dat nemo largius.

Fatuus est, insulsus, bardus, stertit noctes et dies :

Neque istum metuas, ne amet mulier : facile pellas, ubi velis. 50

CH. Quid agimus? GN. Præterea hoc etiam, quod ego vel
 primum puto,

Accipit homo nemo melius prorsum neque prolixius.

CH. Mirum ni illoc homine quoquo pacto opus'st. PH. Idem
 ego arbitror.

GN. Recte facitis : unum etiam vos oro, ut me in vostrum gregem
 Recipiatis : satis diu jam hoc saxum volvo. PH. Recipimus. 55

CH. Ac libenter. GN. At ego pro isto, Phædria, et tu, Chærea,
 Hunc comedendum et deridendum vobis propino. CH. Placet.

PH. Dignus est. GN. Thraso, ubi vis accede. TH. Obsecro
 te, quid agimus?

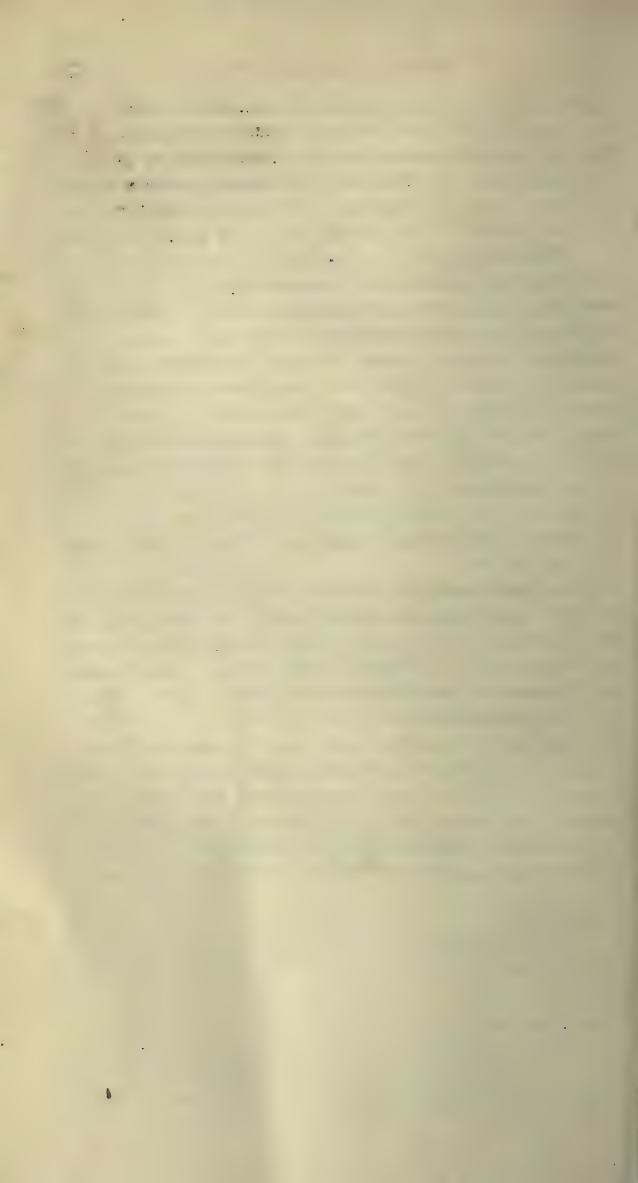
GN. Quid? isti te ignorabant : postquam eis mores ostendi tuos :
 Et collaudavi secundum facta et virtutes tuas, 60

Impetravi. TH. Bene fecisti : gratiam habeo maxumam.

Nunquam etiam fui usquam, quin me omnes amarint plurimum.

GN. Dixin' ego in hoc esse vobis Atticam elegantiam?

PH. Nil præter promissum est : ite hac. Vos valet, et plaudite.



TERENTII HEAUTON TIMORUMENOS.

Inscriptio.

GRÆCA EST MENANDRU. ACTA LUDIS MEGALENSIBUS L. CORNELIO
LENTULO L. VALERIO FLACCO ÆDILIBUS CURULIBUS. EGIT
AMBIVIVS TURPIO. MODOS FECIT FLACCUS CLAUDI. ACTA PRIMUM
TIBIIS IMPARIBUS. DEINDE DUABUS DEXTRIS. ACTA' ST III. M.
JUVENTIO TI. SEMPRONIO COSS.

FABULÆ INTERLOCUTORES.

CHREMES, *senex, vicinus Menedemi.*

MENEDEMUS, *senex ἐαυτὸν τιμωρούμενος, i. e. ipse se
puniens.*

CLITIPHO, *adulescens, filius Chremetis, Bacchidem amans.*

CLINIA, *Menedemi filius, Antiphilam amans.*

SYRUS, *servus Chremetis.*

DROMO, *servus Menedemi.*

BACCHIS, *meretrix a Clitiphone amata.*

ANTIPHILA, *amata Cliniae, Chremetis filia.*

SOSTRATA, *Chremetis uxor.*

NUTRIX.

PHRYGIA, *uncilla Bacchidis.*

C. SULPITII APOLLINARIS PERIOCHA
IN HEAUTON TIMORUMENON.

In militiam proficisci gnatum Cliniam,
Amantem Antiphilam, compulit durus pater :
Animique sese angebat, facti poenitens.
Mox, ut reversus est, clam patrem divortitur
Ad Clitiphonem. Is amabat scortum Bacchidem.
Cum arcesseret cupitam Antiphilam Clinia,
Ut ejus Bacchis venit amica, ac servolæ
Habitum gerens Antiphila. Factum id, quo patrem
Suum celaret Clitipho : hic technis Syri
Decem minas meretriculæ aufert a sene.
Antiphila Clitiphonis reperitur soror.
Hanc Clinia, aliam Clitipho uxorem accipit.

PROLOGUS.

NE cui sit vestrum mirum, cur partes seni
Poeta dederit, quæ sunt adolescentium,
Id primum dicam : deinde quod veni eloquar.
Ex integra Græca integram comœdiam
Hodie sum acturus, Heauton timorumenon : 5
Simplex quæ ex argumento facta est duplici.
Novam esse ostendi, et quæ esset : nunc, qui scripserit,
Et cuja Græca sit, ni partem maxumam
Existimarem scire vestrum, id dicerem.
Nunc, quamobrem has partes didicerim, paucis dabo. 10
Oratorem esse voluit me, non prologum :
Vestrum judicium fecit : me actorem dedit :
Sed hic actor tantum poterit a facundia,
Quantum ille potuit cogitare commode,
Qui orationem hanc scripsit, quam dicturus sum. 15
Nam quod rumores distulerunt malevoli,
Multas contaminasse Græcas, dum facit
Paucas Latinas : id esse factum hic non negat,
Neque se pigere, et deinde factum iri autumat.
Habet bonorum exemplum : quo exemplo sibi 20
Licere id facere, quod illi fecerunt, putat.
Tum quod malevolus vetus poeta dictitat,
Repente ad studium se applicasse hunc musicum,
Amicum ingenio fretum, haud natura sua :
Arbitrium vestrum, vestra existumatio 25
Valebit : quare omnes vos oratos volo,
Ne plus iniquûm possit, quam æquûm oratio.
Facite, æqui sitis : date crescendi copiam,
Novarum qui spectandi faciunt copiam
Sine vitiis ; ne ille pro se dictum existumet, 30
Qui nuper fecit, servo currenti in via
Decesse populum. Cur insano serviat ?
De illius peccatis plura dicet, cum dabit

Alias novas ; nisi finem maledictis facit.	
Adeste æquo animo : date potestatem mihi	35
Statariam agere ut liceat per silentium ;	
Ne semper servus currens, iratus senex,	
Edax parasitus, sycophanta autem impudens,	
Avarus leno, assidue agendi sint mihi	
Clamore summo, cum labore maxumo.	40
Mea causa causam hanc justam esse animum inducite,	
Ut aliqua pars laboris minuatur mihi.	
Nam nunc novas qui scribunt, nil parcunt seni :	
Si quæ laboriosa est, ad me curritur :	
Si lenis est, ad alium defertur gregem.	45
In hac est pura oratio : experimini,	
In utramque partem ingenium quid possit meum.	
Si nunquam avare pretium statui arti meæ,	
Et eum esse quæstum in animum induxi maxumum,	
Quam maxume servire vestris commodis :	50
Exemplum statuite in me, ut adolescentuli	
Vobis placere studeant potius, quam sibi.	

HEAUTON TIMORUMENOS.

ACTUS I. SCENA I.

CHREMES. MENEDEMUS.

- CH. Quanquam hæc inter nos nuper notitia admodum'st,
Inde adeo quod agrum in pròximo hic mercatus es :
Nec rei fere sane amplius quicquam fuit :
Tamen vel virtus tua me, vel vicinitas,
Quod ego in propinqua parte amicitiae puto, 5
Facit, ut te audacter moneam et familiariter ;
Quod mihi videre præter ætatem tuam
Facere, et præter quam res te adhortatur tua.
Nam pro Deum atque hominum fidem, quid vis tibi ?
Quid quæris ? annos sexaginta natus es, 10
Aut plus, ut conjicio : agrum in his regionibus
Meliolem neque preti majoris nemo habet ;
Servos non plures : proinde quasi nemo siet,
Ita tute attente illorum officia fungere.
Nunquam tam mane egredior, neque tam vesperi 15
Domum revortor, quin te in fundo conspicer
Fodere, aut arare, aut aliquid facere denique.
Nullum remittis tempus ; neque te respicis.
Hæc non voluptati tibi esse, satis certo scio.
“ At enim me, quantum hic operis fiat, pœnitet.” 20
Quod in opere faciundo operæ consumis tuæ,
Si sumas in illis exercendis, plus agas.
ME. Chreme, tantumne ab re tua'st oti tibi,
Aliena ut cures, ea quæ nihil ad te attinent ?
CH. Homo sum : humani nihil a me alienum puto. 25
Vel me monere hoc, vel percontari puta ;
Rectum'st ? ego ut faciam : non est ? te ut deterream.
ME. Mihi sic est usus : tibi ut opus facto'st, face.
CH. An cuiquam est usus homini, se ut cruciet ? ME. Mihi.

- CH. Si quid laboris, nöllem : sed quid istuc mali est ? 30
 Quæso, quid de te tantum meruisti ? ME. Oieï !
 CH. Ne lacryma : atque istuc, quicquid est, fac me ut scïam.
 Ne retice : ne verere : crede inquam mihi :
 Aut consolando aut consilio aut re juvero.
 ME. Scire hoc vis ? CH. Hac quidem causa, qua dixi tibi. 35
 ME. Dicetur. CH. At istos rastros interea tamen
 Appone, ne labora. ME. Minime. CH. Quam rem agis ?
 ME. Sine me, vacivom tempus ne quod dem mihi
 Laboris. CH. Non sinam, inquam. ME. Ah ! non æquom
 facis.
 CH. Hui ! tam graves hos quæso ? ME. Sic meritum'st
 meum. 40
 CH. Nunc loquere. ME. Filium unicum adolescentulum
 Habeo : ah ! quid dixi ? habere me ? immo habui, Chreme :
 Nunc habeam necne incertum'st. CH. Quid ita istuc ?
 ME. Scies.
 Est e Corintho hic advena anus paupercula :
 Ejus filiam ille amare cœpit virginem, 45
 Prope jam ut pro uxore haberet : hæc clam me omnia.
 Ubi rem rescivi ; cœpi non humanitus,
 Neque ut animum decuit ægrotum adolescentuli,
 Tractare, sed vi et via pervolgata patrum :
 Quotidie accusabam : hem ! tibine hæc diutius 50
 Licere speras facere me vivo patre,
 Amicam ut habeas prope jam in uxoris loco ?
 Erras, si id credis, et me ignoras, Clinia.
 Ego te meum esse dici tantisper volo,
 Dum quod te dignum'st, facies : sed si id non facis, 55
 Ego, quod me in te sit facere dignum, invenero.
 Nulla adeo ex re istuc fit, nisi nimio ex otio.
 Ego istuc ætatis non amor operam dabam,
 Sed in Asiam hinc abii propter pauperiem, atque ibi
 Simul rem et gloriam armis belli reperi. 60
 Postremo adeo res rediit, adolescentulus
 Sæpe eadem et graviter audiendo victus est :
 Putavit, me et ætate et benevolentia
 Plus scire et providere, quam se ipsum sibi :
 In Asiam ad regem militatum abiit, Chreme. 65
 CH. Quid ais ? ME. Clam me est profectus : menses tres abest.

CH. Ambo accusandi : etsi illud inceptum tamen
Animi est pudentis signum et non instrenui.

ME. Ubi comperi ex iis, qui fuere ei conscii,
Domum revortor mæstus, atque animo fere
Conturbato, atque incerto præ ægritudine.

70

Assido : accurrunt servi : soccos detrahunt :
Video alios festinare, lectos sternere,

Cœnam apparare : pro se quisque sedulo
Faciebant, quo illam mihi lenirent miseriam.

75

Ubi video, hæc cœpi cogitare : hem ! tot mea
Soliis solliciti sint causa, ut me unum expleant ?

Ancillæ tot me vestiant ? sumtus domi

Tantos ego solus faciam, qui gnatum unicum,
Quem pariter uti his decuit aut etiam amplius,
Quod illa ætas magis ad hæc utenda idonea est,
Eum ego hinc ejeci miserum injustitia mea ?

80

Malo quidem me dignum quovis deputem,
Si id faciam : nam usque dum ille vitam illam colet

Inopem, carens patria ob meas injurias,
Interea usque illi de me supplicium dabo,
Laborans, parcens, quærens, illi serviens.

85

Ita facio prorsus : nil relinquo in ædibus,
Nec vas, nec vestimentum : corras omnia.

Ancillas, servos, nisi eos, qui opere rustico
Faciundo facile sumtum exsercirent suum,
Omnes produxi ac vendidi : inscripsi illico

90

“Ædes mercede :” quasi talenta ad quindecim

Coegi : agrum hunc mercatus sum : hic me exerceo.

Decrevi, tantisper me minus injuriæ,

95

Chreme, meo gnato facere, dum fiam miser :

Nec fas esse, ulla me voluptate hic frui,
Nisi ubi ille huc salvus redierit meus particeps.

CH. Ingenio te esse in liberos leni puto,

Et illum obsequentem, si quis recte aut commode

100

Tractaret : verum neque illum tu satis noveras,
Nec te ille ; hoc quod fit, ubi non vere vivitur.

Tu illum, nunquam ostendisti, quanti penderes,
Nec tibi ille'st credere ausus, quæ est æquom patri.

Quod si esset factum, hæc nunquam evenissent tibi.

105

ME. Ita res est, fateor : peccatum a me maxumum'st.

CH. Menedeme, at porro recte spero, et illum tibi

Salvom adfuturum esse hic confido propediem.

ME. Utinam ita Di faxint. CH. Facient: nunc si est commodum,
Dionysia hic sunt hodie: apud me sis volo. 110

ME. Non possum. CH. Cur non? quæso tandem aliquantulum
Tibi parce: idem absens facere te hoc volt filius.

ME. Non convenit, qui illum ad laborem impellerim,

Nunc me ipsum fugere. CH. Siccine est sententia?

ME. Sic. CH. Bene vale. ME. Et tu. CH. Lacrymas excussit
mihi, 115

Miseretque me ejus: sed ut diei tempus est,

Tempus 'st monere me hunc vicinum Phanium,

Ad cœnam ut veniat: ibo, visam si domi est.

Nihil opus fuit monitore: jam dudum domi

Præsto apud me esse aiunt: egomet convivas moror. 120

Ibo adeo hinc intro: sed quid crepuerunt fores

Hinc a me? quisnam egreditur? huc concessero.

ACTUS I. SCENA II.

CLITIPHO. CHREMES.

CL. Nihil adhuc est, quod vereare, Clinia: haudquaquam etiam
cessant:

Et illam simul cum nuntio tibi adfuturam hodie scio.

Proin tu solitudinem istam falsam, quæ te excruciat, mittas.

CH. Quicum loquitur filius?

CL. Pater adest, quem volui: adibo: pater, opportune advenis. 5

CH. Quid id est? CL. Hunc Menedemum nostin', nostrum
vicinum? CH. Probe.

CL. Huic filium scis esse? CH. Audivi esse: in Asia. CL. Non
est, pater:

Apud nos est. CH. Quid ais? CL. Advenientem, e navi
egredientem, illico

Abduxi ad cœnam: nam mihi cum eo jam inde usque a pueritia

Fuit semper familiaritas. CH. Voluptatem magnam nuntias. 10

Quam vellem Menedemum invitatum, ut nobiscum esset amplius:

Ut hanc lætitiâ nec opinanti primus objicerem ei domi.

Atque etiam nunc tempus est. CL. Cave faxis; non opus est,
pater.

CH. Quapropter? CL. Quia enim incertū'st etiam, quid se faciat: modo venit.

Timet omnia, patris iram, et animum amicæ se erga ut sit suæ. 15
Eam misere amat: propter eam hæc turba atque abitio evenit.

CH. Scio.

CL. Nunc servolum ad eam in urbem misit, et ego nostrum una Syrum.

CH. Quid narrat? CL. Quid ille? miserum se esse. CH. Miserum? quem minus credere'st?

Quid reliqui 'st, quin habeat, quæ quidem in homine dicuntur bona? Parentes, patriam incolumem, amicos, genus, cognatos, divitias: 20
Atque hæc perinde sunt ut illius animus, qui ea possidet:
Qui uti scit, ei bona; illi, qui non utitur recte, mala.

CL. Immo ille fuit senex importunus semper; et nunc nil magis Vereor, quam ne quid in illum iratus plus satis faxit, pater.

CH. Illene? sed reprimam me: nam in metu esse hunc, illi est utile. 25

CL. Quid tute tecum? CH. Dicam: ut ut erat, mansum tamen oportuit.

Fortasse aliquantum iniquior erat præter ejus lubidinem:
Pateretur: nam quem ferret, si parentem non ferret suum?
Hunc cunctine erat æquom ex illius more, an illum ex hujus vivere?
Et quod illum insimulant durum, id non est: nam parentum
injuriae 30

Uniusmodi sunt ferme; paulo qui est homo tolerabilis,
Scortari crebro nolunt; nolunt crebro convivariet:
Præbent exigue sumtum: atque hæc sunt tamen ad virtutem
omnia.

Verum animus ubi semel se cupiditate devinxit mala,
Necesse est, Clitipho, consilia consequi consimilia: hoc 35
Scitum'st periculum ex aliis facere, tibi quid ex usu siet.

CL. Ita credo. CH. Ego ibo hinc intro, ut videam, nobis cœnæ quid siet.

Tu, ut tempus est diei, vide sis, ne quo hinc abeas longius.

ACTUS II. SCENA I.

CLITIPHO.

Quam iniqui sunt patres in omnes adulescentes judices!
Qui æquom esse censent, nos jam a pueris illico nasci senes;

Neque illarum affines esse rerum, quas fert adulescentia.
 Ex sua libidine moderantur, nunc quæ est, non quæ olim fuit.
 Mihi si unquam filius erit, næ ille facili me utetur patre : 5
 Nam et cognoscendi et ignoscendi dabitur peccati locus :
 Non ut meus, qui mihi per alium ostendit suam sententiam.
 Perii : is mi, ubi adbibit plus paulo, sua quæ narrat facinora ?
 Nunc ait : periculum ex aliis facito, tibi quid ex usu siet.
 Astutus : næ ille haud scit, quam mihi nunc surdo narret fabulam. 10
 Magis nunc me amicæ dicta stimulant : " Da mihi, atque adfer mihi :"
 Cui quod respondeam nil habeo : neque me quisquam est miserior.
 Nam hic Clinia, etsi is quoque suarum rerum sat agitat, tamen
 Habet bene et pudice eductam, ignaram artis meretriciæ.
 Mea'st potens, procax, magnifica, sumtuosa, nobilis. 15
 Tum quod dem ei, recte'st : nam nihil esse mihi religio'st dicere.
 Hoc ego mali non pridem inveni : neque etiam dum scit pater.

ACTUS II. SCENA II.

CLINIA. CLITIPHO.

CLIN. Si mihi secundæ res de amore meo essent, jam dudum, scio,
 Venisset : sed vereor, ne mulier me absente hic corrupta sit.
 Concurrunt multa, opinionem hanc quæ mihi animo exaugeant :
 Occasio, locus, ætas, mater, cujus sub imperio'st, mala :
 Cui nil jam præter pretium dulce'st. CLIT. Clinia. CLIN. Hei
 misero mihi. 5
 CLIT. Etiam caves, ne videat forte hic te a patre aliquis exiens ?
 CLIN. Faciam : sed nescio quid profecto mi animus præsagit mali.
 CLIT. Pergin' istuc prius dijudicare, quam scias, quid rei siet ?
 CLIN. Si nil mali esset, jam hic adesset. CLIT. Jam aderit.
 CLIN. Quando istuc jam erit ?
 CLIT. Non cogitas, hinc longule esse ? et nosti mores mulierum : 10
 Dum moliuntur, dum comuntur, annus est. CLIN. O Clitipho,
 Timeo. CLIT. Respira : eccum Dromonem cum Syro una :
 adsunt tibi.

ACTUS II. SCENA III.

SYRUS. DROMO. CLINIA. CLITIPHO.

SY. Ain' tu? DR. Sic est: verum interea, dum sermones
cædimus,

Illæ sunt relictæ. CLIT. Mulier tibi adest; audin', Clinia?

CLIN. Ego vero audio nunc demum et vivo et valeo, Clitipho.

SY. Minime mirum: adeo impeditæ sunt: ancillarum gregem
Ducunt secum. CLIN. Perii! unde illi sunt ancillæ? CLIT. Men'
rogas? 5

SY. Non oportuit relictas: portant quid rerum. CLIN. Hei
mihi!

SY. Aurum, vestem: et vesperascit, et non noverunt viam.

Factum a nobis stulte est: abi dum tu, Dromo, illis obviam:

Propere: quid stas? CLIN. Væ misero mi, quanta de spe decidi!

CLIT. Qui istuc? quæ res te sollicitat autem? CLIN. Rogitas,
quid siet? 10

Viden' tu? ancillas, aurum, vestem, quam ego cum una ancillula
Hic reliqui, unde esse censes? CLIT. Vah! nunc demum intelligo.

SY. Di boni, quid turbæ'st? ædes nostræ vix capient, scio.

Quid comedent? quid ebibent? quid sene erit nostro miserius?

Sed video, eccos, quos volebam. CLIN. O Jupiter, ubinam est
fides? 15

Dum ego propter te errans patria careo demens, tu interea loci

Collocupletasti, Antiphila, te, et me in his deseruisti malis;

Propter quam in summa infamia sum, et meo patri minus sum
obsequens.

Cujus nunc pudet me et miseret, qui harum mores cantabat mihi,
Monuisse frustra, neque eum potuisse unquam ab hac me ex-
pellere: 20

Quod tamen nunc faciam: tum, cum gratum mi esse potuit, nolui.

Nemo est miserior me. SY. Hic de nostris verbis errat videlicet,

Quæ hic sumus locuti. Clinia, aliter tuum amorem, atque est,
accipis:

Nam et vita'st eadem, et animus te erga idem ac fuit;

Quantum ex ipsa re conjecturam fecimus. 25

CLIN. Quid est obsecro? nam mihi nunc nil rerum omnium'st,

Quod malim, quam me hoc falso suspicarier.

SY. Hoc primum, ut ne quid hujus rerum ignores: anus,

- Quæ est dicta mater esse ei antehac, non fuit :
 Ea obiit mortem : ex ipsa in itinere hoc, alteræ 30
 Dum narrat, forte audiui. CLIT. Quænam'st altera ?
 SY. Mane : hoc, quod cœpi, primum enarrem, Clitipho :
 Post istuc veniam. CLIT. Propera. SY. Jam primum omnium,
 Ubi ventum ad ædes est, Dromo pultat fores :
 Anus quædam prodit : hæc ubi aperit ostium, 35
 Continuo hic se coniecit intro, ego consequor :
 Anus foribus obdit pessulum, ad lanam redit.
 Hic sciri potuit, aut nusquam alibi, Clinia,
 Quo studio vitam suam te absente exegerit ;
 Ubi de improvise est interventum mulieri : 40
 Nam ea tum res dedit existumandi copiam
 Quotidianæ vitæ consuetudinem ;
 Quæ, cujusque ingenium ut sit, declarat maxime.
 Texentem telam studiose ipsam offendimus ;
 Mediocriter vestitam veste lugubri, 45
 Ejus anvis causa, opinor, quæ erat mortua,
 Sine auro : tum ornatam. ita uti quæ ornantur sibi ;
 Nulla malam re esse expolitam muliebri :
 Capillus sparsus, prolixus, circum caput
 Rejectus negligenter. Pax! CLIN. Syre mi, obsecro, 50
 Ne me in lætitiā frustra conjicias. SY. Anus
 Subtemen nebat : præterea una ancillula
 Erat ; ea texebat una, pannis obsita,
 Neglecta, immunda illuvie. CLIT. Si hæc sunt, Clinia,
 Vera, ita uti credo, quis te est fortunatior ? 55
 Scin' hanc, quam dicit sordidatam et sordidam ?
 Magnum hoc quoque signum'st, dominam esse extra noxiam,
 Cum ejus tam negliguntur internuntii.
 Nam disciplina est iisdem, munerarier
 Ancillas primum, ad dominas qui affectant viam. 60
 CLIN. Perge, obsecro te, et cave, ne falsam gratiam
 Studeas inire : quid ait, ubi me nominas ?
 SY. Ubi dicimus rediisse te, et rogare, uti
 Veniret ad te, mulier telam desinit
 Continuo, et lacrymis opplet os totum sibi : 65
 Ut facile scias, desiderio id fieri tuo.
 CLIN. Præ gaudio, ita me Di ament, ubi sim nescio :
 Ita timui. CLIT. At ego nil esse scibam, Clinia.

Agedum vicissim, Syre, dic, quæ illa'st altera.

SY. Adducimus tuam Bacchidem. CLIT. Hem! quid? Bacchidem? 70

Eho, sceleste, quo illam ducis? SY. Quo ego illam? ad nos scilicet.

CLIT. Ad patremne? SY. Ad eum ipsum. CLIT. O hominis impudentem audaciam. SY. Heus tu,

Non fit sine periclo facinus magnum et commemorabile.

CLIT. Hoc vide: in mea vita tu tibi laudem is quæsitum, scelus?

Ubi si paululum modo quid te fugerit, ego perierim. 75

Quid illa facias? SY. At enim. CLIT. Quid enim? SY. Si sinis, dico. CLIN. Sine.

CLIT. Sino. SY. Ita res est hæc nunc, quasi cum— CLIT. Quas, malum, ambages mihi

Narrare occipit? CLIN. Syre, verum hic dicit: mitte: ad rem redi.

SY. Enimvero reticere nequeo: multimodis injurius, Clitipho, neque ferri potis es. CLIN. Audiundum hercle est, tace. 80

SY. Vis amare: vis potiri: vis quod des illi, effici:

Tuum esse in potiundo periculum non vis: haud stulte sapis:

Siquidem id sapere'st, velle te id, quod non potest, contingere.

Aut hæc cum illis sunt habenda, aut illa cum his mittenda sunt.

Harum duarum conditionum nunc utram malis, vide: 85

Etsi consilium hoc, quod cepi, rectum esse et tutum scio.

Nam apud patrem tua amica tecum sine metu ut sit, copia'st:

Tum quod illi argentum es pollicitus, eadem hac inveniam via:

Quod ut efficerem, orando surdas jam aures reddideras mihi.

Quid alid tibi vis? CLIT. Siquidem hoc fiet. SY. Siquidem, experiundo scies. 90

CLIT. Age age, cedo istuc tuum consilium: quid id est. SY. Assimulabimus,

Tuam amicam hujus esse. CLIT. Pulchre: cedo quid hic faciet sua?

An ea quoque dicetur hujus, si una hæc dedecori est parum?

SY. Immo ad tuam matrem deducetur. CLIT. Quid eo?

SY. Longum'st, Clitipho,

Si tibi narrem, quamobrem id faciam: vera causa est. CLIT. Fabulæ: 95

Nil satis firmi video, quamobrem accipere hunc mi expediat metum.

Sy. Mane, habeo aliud, si iste est metus, quod ambo confiteamini
Sine periclo esse. CLIT. Hujusmodi obsecro aliquid reperi.

Sy. Maxume :

Ibo obviam huic ; dicam, ut revortatur domum. CLIT. Hem,
Quid dixti ? Sy. Ademtum tibi jam faxo omnem metum : 100
In aurem utramvis otiose ut dormias.

CLIT. Quid ago nunc ? CLIN. Tune ? quod boni— CLIT. Syre,
dic modo

Verum. Sy. Age modo : hodie sero ac nequicquam voles.

CLIN. Di dant, fruare, dum licet : nam nescias—

CLIT. Syre, inquam. Sy. Perge porro, tamen istuc ago. 105

CLIN. Ejus sit potestas posthac an nunquam tibi.

CLIT. Verum hercle istuc est : Syre, Syre, inquam, heus, heus,
Syre.

Sy. Concaluit : quid vis ? CLIT. Redi, redi. Sy. Adsum, dic,
quid est ?

Jam hoc quoque negabis tibi placere. CLIT. Immo, Syre,

Et me et meum amorem et famam permitto tibi. 110

Tu es judex : ne quid accusandus sis, vide.

Sy. Ridiculum est, te istuc me admonere, Clitipho,

Quasi istic mea res minor agatur, quam tua.

Hic si quid nobis forte adversi evenerit,

Tibi erunt parata verba : huic homini verbera. 115

Quapropter hæc res ne utiquam neglectu est mihi :

Sed istunc exora, ut suam esse assimulet. CLIN. Scilicet

Facturum me esse ; in eum res rediit jam locum,

Ut sit necessum. CLIT. Merito te amo, Clinia.

CLIN. Verum illa ne quid titubet. Sy. Perdocta'st probe. 120

CLIT. At hoc demiror, qui tam facile potueris

Persuadere illi, quæ solet quos spernere.

Sy. In tempore ad eam veni, quod rerum omnium'st

Primum : nam miserum quendam offendi ibi militem

Ejus noctem orantem : hæc arte tractabat virum, 125

Ut illius animum cupidum inopia incenderet :

Eademque ut esset apud te hoc quam gratissimum.

Sed heus tu, vide sis, ne quid imprudens ruas.

Patrem novisti, ad has res quam sit perspicax :

Ego te autem novi, quam esse soleas impotens : 130

Inversa verba, eversas cervices tuas,

Gemitus, screatus, tussis, risus abstine.

CLIT. Laudabis. SY. Vide sis. CLIT. Tutemet mirabere.
 SY. Sed quam cito sunt consecutæ mulieres!
 CLIT. Ubi sunt? cur retines? SY. Jam nunc hæc non est tua. 135
 CLIT. Scio, apud patrem: at nunc interim. SY. Nihilo magis.
 CLIT. Sine. SY. Non sinam, inquam. CLIT. Quæso paulisper.
 SY. Veto.
 CLIT. Saltem salutare. SY. Abeas si sapias. CLIT. Eo.
 Quid istic? SY. Manebit. CLIT. O hominem felicem!
 SY. Ambula.

ACTUS II. SCENA IV.

BACCHIS. ANTIPHILA. CLINIA. SYRUS.

BA. Edepol te, mea Antiphila, laudo et fortunatam judico,
 Id cum studuisti, isti formæ ut mōres consimiles forent.
 Minimeque, ita me Di ament, miror, si te sibi quisque expetit.
 Nam mihi, quale ingenium haberes, fuit indicio oratio.
 Et cum egomet nunc mecum in animo vitam tuam considero, 5
 Omniumque adeo vostrarum, volgus quæ ab se segregant;
 Et vos esse istiusmodi, et nos non esse, haud mirabile'st:
 Nam expedit bonas esse vobis; nos, quibuscum est res, non
 sinunt:
 Quippe forma impulsì nostra nos amatores colunt:
 Hæc ubi immutata est, illi suum animum alio conferunt; 10
 Nisi prospectum interea a nobis est, desertæ vivimus.
 Vobis cum uno semel ubi ætatem agere decretum'st viro;
 Cujus mos maxume'st consimilis vostrum, hi se ad vos applicant:
 Hoc beneficio utrique ab utrisque vero devincimini,
 Ut nunquam ulla amorì vestro incidere possit calamitas. 15
 AN. Nescio alias: me quidem semper scio fecisse sedulo,
 Ut ex illius commodò meum compararem commodum. CL. Ah!
 Ergo, mea Antiphila, tu nunc sola reducem me in patriam facis:
 Nam dum abs te absum, omnes mihi labores fuere, quos cepi,
 leves,
 Præterquam tui carendum quod erat. SY. Credo. CL. Syre, 20
 vix suffero.
 Hoccine me miserum non licere meo modo ingenium frui?
 SY. Immo, ut patrem tuum vidi esse habitum, diu etiam duras
 dabit.

BA. Quisnam hic adulescens est, qui intuitur nos? AN. Ah!
retine me, obsecro.

BA. Amabo quid tibi est? AN. Disperii, perii misera. BA. Quid
stupes,

Antiphila? AN. Videon' Cliniam, an non? BA. Quem vides?
CL. Salve anime mi. 25

AN. O, mi exspectate Clinia, salve. CL. Ut vales?

AN. Salvum advenisse gaudeo. CL. Teneone te,
Antiphila, maxume animo exoptatam meo?

SY. Ite intro : nam vos jamdudum exspectat senex.

ACTUS III. SCENA I.

CHREMES. MENEDEMUS.

CH. Luciscit hoc jam : cesso pultare ostium
Vicini? primum ex me ut sciat, sibi filium
Rediisse : etsi adulescentem hoc nolle intelligo.
Verum cum videam, miserum hunc tam excruciarier
Ejus habitu, celem tam insperatum gaudium ; 5
Cum illi pericli nihil ex indicio siet?

Haud faciam · nam quod potero adjutabo senem.
Item ut filium meum amico atque æquali suo
Video inservire, et socium esse in negotiis ;
Nos quoque senes est æquum senibus obsequi. 10

ME. Aut ego profecto ingenio egregie ad miseriam
Natus sum ; aut illud falsum'st, quod volgo audio
Dici, diem adimere ægritudinem hominibus :
Nam mihi quidem quotidie augescit magis
De filio ægritudo ; et quanto diutius 15
Abest, magis cupio tanto, et magis desidero.

CH. Sed ipsum foras egressum video ; ibo, alloquar.
Menedeme, salve : nuntium apporto tibi,
Cujus maxume te fieri participem cupis.

ME. Num quidnam de gnato meo audisti, Chreme? 20

CH. Valet atque vivit. ME. Ubinam'st quæso? CH. Apud me
hic domi.

ME. Meus gnatus? CH. Sic est. ME. Venit? CH. Certe.
ME. Clinia

Meus venit? CH. Dixi. ME. Eamus, duc me ad eum, obsecro.

CH. Non volt, te scire, se redisse etiam : et tuum
 Conspectum fugitat : propter peccatum hoc timet, 25
 Ne tua duritia antiqua illa etiam adaucta sit.

ME. Non tu ei dixisti, ut essem ? CH. Non. ME. Quamobrem,
 Chreme ?

CH. Quia pessume istuc in te atque in illum consulis,
 Si te tam leni et victo esse animo ostenderis.

ME. Non possum : satis jam, satis pater durus fui. CH. Ah ! 30
 Vehemens utramque in partem, Menedeme, es ninis,
 Aut largitate nimia aut parsimonia.

In eandem fraudem ex hac re atque ex illa incidēs.

Primum olim potius, quam paterere filium
 Commetare ad mulierculam, quæ paululo 35

Tum erat contenta, cuique erant grata omnia,

Proterruisti hinc : ea coacta ingratiis

Postilla cœpit victum volgo quærere.

Nunc cum sine magno intertrimento non potest

Haberi, quidvis dare cupis : nam, ut tu scias, 40

Quam ea nunc instructa pulchre ad perniciem siet ;

Primum jam ancillas secum adduxit plus decem,

Oneratas veste atque auro : satrapa si siet

Amator, nunquam sufferre ejus sumtus queat :

Nedum tu possis. ME. Estne ea intus ? CH. Sit rogas ? 45

Sensi : nam unam ei cœnam atque ejus comitibus

Dedi : quod si iterum mihi sit danda, actum siet.

Nam, ut alia omittam, pytisando modo mihi

Quid vini absumsit. Sic hoc, dicens ; Asperum,

Pater, hoc est ; aliud lenius sodes vide : 50

Relevi dolia omnia, omnes serias :

Omnes sollicitos habui : atque hæc una nox.

Quid te futurum censes, quem assidue exedent ?

Sic me Di amabunt, ut me tuarum miseritum'st,

Menedeme, fortunarum. ME. Faciat, quod lubet : 55

Sumat, consumat, perdat, decretum'st pati,

Dum illum modo habeam mecum. CH. Si certum'st tibi

Sic facere, illud permagni referre arbitror,

Ut ne scientem sentiat te id sibi dare.

ME. Quid faciam ? CH. Quidvis potius, quam quod cogitas : 60

Per alium quemvis ut des : falli te sinas

Technis per servolum : etsi subsensi id quoque,

- Illos ibi esse, id agere inter se clanculum.
 Syrus cum illo vestro consusurrant, conferunt
 Consilia ad adulescentes : et tibi perdere 65
 Talentum hoc pacto satius est, quam illo minam.
 Non nunc pecunia agitur, sed illud, quo modo
 Minimo periclo id demus adulescentulo.
 Nam si semel tuum animum ille intellexerit,
 Prius proditurum te tuam vitam, et prius 70
 Pecuniam omnem, quam abs te amittas filium : hui !
 Quantam fenestram ad nequitiam patefeceris ?
 Tibi autem porro ut non sit suave vivere :
 Nam deteriores omnes sumus licentia.
 Quodcumque inciderit in mentem, volet : neque id 75
 Putabit pravomne an rectum sit, quod petet.
 Tu rem perire, et ipsum non poteris pati.
 Dare denegaris : ibit ad illud illico,
 Quo maxume apud te se valere sentiet,
 Abiturum se abs te esse illico minitabitur. 80
 ME. Videre verum, atque ita uti res est, dicere.
 CH. Somnum hercle ego hac nocte oculis non vidi meis,
 Dum id quæro, tibi qui filium restituerem.
 ME. Cedo dextram : porro te oro, idem ut facias, Chreme.
 CH. Paratus sum. ME. Scin', quid nunc facere te volo ? 85
 CH. Dic. ME. Quod sensisti, illos me incipere fallere,
 Id ut maturent facere : cupio illi dare,
 Quod volt ; cupio ipsum jam videre. CH. Operam dabo.
 Syrus estprehendendus, atque adhortandus mihi.
 A me nescio quis exit : concede hinc domum, 90
 Ne nos inter nos consentire sentiant.
 Paulum hoc negoti mi obstat : Simus et Crito
 Vicini nostri hic ambigunt de finibus :
 Me cepere arbitrum : ibo ac dicam, ut dixeram,
 Operam daturum me, hodie non posse iis dare. 95
 Continuo hic adero. ME. Ita quæso. Di vostram fidem !
 Ita comparatam esse hominum naturam omnium,
 Aliena ut melius videant et dijudicent,
 Quam sua ? an eo fit, quia re in nostra aut gaudio
 Sumus præpediti nimio aut ægritudine ? 100
 Hic mihi nunc quanto plus sapit, quam egomet mihi.
 CH. Dissolui me, ocyus operam ut tibi darem.

ACTUS III. SCENA II.

SYRUS. CHREMES.

SY. Hac illac circumcursa : inveniendum est tamen
Argentum ; intendenda in senem est fallacia.

CH. Num me fefellit, hosce id struere ? videlicet

Ille Cliniai servus tardiusculus'st,

Idcirco huic nostro tradita'st provincia.

5

SY. Quis hic loquitur ? perii : numnam hæc audivit ? CH. Syre.

SY. Hem.

CH. Quid tu istic ? SY. Recte : equidem te demiror, Chreme,
Tam mane, qui heri tantum biberis. CH. Nil nimis.

SY. Nil, narras ? visa vero'st, quod dici solet,

Aquilæ senectus. CH. Eia ! SY. Mulier commoda et 10

Faceta hæc meretrix. CH. Sane idem visa est mihi.

SY. Et quidem hercle forma luculenta. CH. Sic satis.

SY. Ita non ut olim, sed uti nunc, sane bona :

Minimeque miror, Clinia hanc si deperit :

Sed habet patrem quendam avidum, miserum atque aridum, 15

Vicinum hunc : nostin' ? at quasi is non divitiis

Abundet, gnatus ejus profugit inopia.

Scis, esse factum, ut dico ? CH. Quid ego ni sciam ?

Hominem pistrino dignum. SY. Quem ? CH. Istunc servolum

Dico adolescentis— SY. Syre, tibi timui male. 20

CH. Qui passus est, id fieri. SY. Quid faceret ? CH. Rogas ?

Aliquid reperiret, fingeret fallacias,

Unde esset adolescenti, amicæ quod daret,

Atque hunc difficilem invitum servaret senem.

SY. Garris. CH. Hæc facta ab illo oportebat, Syre. 25

SY. Eho quæso laudas, qui heros fallunt ? CH. In loco

Ego vero laudo. SY. Recte sane. CH. Quippe qui

Magnarum sæpe id remedium ægritudinum est :

Jam huic mansisset unicus gnatus domi.

SY. Jocon' an serio ille hæc dicat nescio ; 30

Nisi mihi quidem addit animum, quo lubeat magis.

CH. Et nunc quid exspectat, Syre ? an dum hinc denuo

Abeat, cum tolerare illius sumtus non queat ?

Nonne ad senem aliquam fabricam fingit ? SY. Stolidus est.

CH. At te adjuvare oportet adolescentuli 35

Causa. SY. Facile equidem facere possum, si jubes :

Etenim quo pacto id fieri soleat, calleo.

CH. Tanto hercle melior. SY. Non est mentiri meum.

CH. Fac ergo. SY. At heus tu, facito dum eadem hæc memineras,
Si quid hujus simile forte aliquando evenerit, 40

Ut sunt humana, tuus ut faciat filius.

CH. Non usus veniet, spero. SY. Spero hercle ego quoque :

Neque eo nunc dico, quo quicquam illum senserim :

Sed si quid, ne quid ; quæ sit ejus ætas, vides :

Et næ ego te, si usus veniat, magnifice, Chreme, 45

Tractare possim. CH. De istoc, cum usus venerit,

Videbimus, quod opus sit : nunc istuc age.

SY. Nunquam commodius unquam herum audiui loqui,

Nec cum malefacere crederem mi impunius

Licere :—quisnam a nobis egreditur foras ? 50

ACTUS III. SCENA III.

CHREMES. CLITIPHO. SYRUS.

CH. Quid istuc, quæso ? qui istic mos est, Clitipho ? itane fieri
oportet ?

CL. Quid ego feci ? CH. Vidin' egó te modo manum in sinum
huic meretrici

Inserere ? SY. Acta hæc res est : perii ! CL. Mene ? CH. Hisce
oculis, ne nega.

Facis adeo indigne injuriam illi, qui non abstineas manum :

Nam istæc quidem contumelia est, 5

Hominem amicum recipere ad te, atque ejus amicam subigitare.

Vel heri in vino quam immodestus fuisti ! SY. Factum.

CH. Quam molestus !

Ut equidem, ita me Di ament, metui, quid futurum denique esset !

Novi ego amantes ; animum advertunt graviter, quæ non censeas.

CL. At fides mi apud hunc est, nil me istius facturum, pater. 10

CH. Esto : at certe concedas hinc aliquo ab ore eorum aliquan-
tisper.

Multa fert libido : ea prohibet facere tua præsentia.

Ego de me facio conjecturam : nemo'st meorum amicorum hodie,

Apud quem expromere omnia mea occulta, Clitipho, audeam.

Apud alium prohibet dignitas ; apud alium ipsius facti pudet ; 15

Ne ineptus, ne protervos videar : quod illum facere credito.

Sed nostrum est intelligere ; utcumque atque ubicumque opus sit, obsequi.

SY. Quid istic narrat ? CL. Perii ! SY. Clitipho, hæc ego præcipio tibi ?

Hominis frugi et temperantis functus's officium. CL. Tace sodes.

SY. Recte sane. CH. Syre, pudet me. SY. Credo ; neque id injuria : quin 20

Mihi molestum'st. CL. Pergin' ? SY. Hercle verum dico, quod videtur.

CL. Nonne accedam ad illos ? CH. Eho, quæso, una accedundi via est ?

SY. Actum'st : hic prius se indicarit, quam ego argentum effecero.

Chreme, vin' tu homini stulto mi auscultare ? CH. Quid faciam ?

SY. Jube hunc

Abire hinc aliquo. CL. Quo ego hinc abeam ? SY. Quo lubet : da illis locum : 25

Abi deambulatum. CL. Deambulatum, quo ? SY. Vah ! quasi desit locus.

Abi sane istac, istorsum, quovis. CH. Recte dicit, censeo.

CL. Di te eradicent, Syre, qui me hinc extrudas. SY. At tu tibi istas

Posthac comprimito manus.

Censen' vero ? quid illum porro credis facturum, Chreme, 30

Nisi eum, quantum tibi opis Di dant, servas, castigas, mones ?

CH. Ego istuc curabo. SY. Atqui nunc, here, hic tibi asservandus est.

CH. Fiet. SY. Si sapias : nam mihi jam minus minusque obtemperat.

CH. Quid tu ? ecquid de illo, quod dudum tecum egi, egisti, Syre ?

Aut est tibi, quod placeat, an nondum etiam ? SY. De fallacia 35

Dicis ? est : inveni nuper quandam. CH. Frugi es : cedo, quid est ?

SY. Dicam : verum, ut aliud ex alio incidit. CH. Quidnam, Syre ?

SY. Pessuma hæc est meretrix. CH. Ita videtur. SY. Immo, si scias.

Vah ! vide quod inceptet facinus. Fuit quædam anus Corinthia Hic ; huic drachumarum argenti hæc mille dederat mutuum. 40

CH. Quid tum? SY. Ea mortua'st: reliquit filiam adulescentulam.

Ea relicta huic arraboni est pro illo argento. CH. Intelligo.

SY. Hanc secum huc adduxit, eam, quæ est nunc apud uxorem tuam.

CH. Quid tum? SY. Cliniam orat, sibi ut id nunc det: illa illi tamen

Post datum iri mille nummum præsit. CH. Et præsit quidem?

SY. Hui!

45

Dubium id est? ego sic putavi. CH. Quid nunc facere cogitas?

SY. Egone? ad Menedemum ibo: dicam, hanc esse captam ex Caria,

Ditem et nobilem: si redimat, magnum esse in ea re lucrum.

CH. Erras. SY. Quid ita? CH. Pro Menedemo nunc tibi ego respondeo:

"Non emo." SY. Quid ais? optata loquere. CH. Atqui non est opus.

50

SY. Non est opus? CH. Non hercle vero. SY. Qui istuc, miror. CH. Jam scies.

SY. Mane, mane, quid est, quod tam a nobis graviter crepuerunt fores?

ACTUS IV. SCENA I.

SOSTRATA. CHREMES. NUTRIX. SYRUS.

So. Nisi me animus fallit, hic profecto est annulus, quem ego suspicor:

Is, quicum exposita est gnata. CH. Quid volt sibi, Syre, hæc oratio?

So. Quid est? isne tibi videtur? NU. Dixi equidem, ubi mi ostendisti, illico,

Eum esse. So. At satis ut contemplata modo sis, mea nutrix. NU. Satis.

So. Abi nunc iam intro; atque illa si jam laverit, mihi nuntia. 5 Hic ego virum interea opperibor. SY. Te volt: videas quid velit:

Nescio quid tristis est: non temere'st: metuo quid sit. CH. Quid siet?

Næ ista, hercle, magno jam conatu magnas nugas dixerit.

So. Ehem, mi vir. CH. Ehem, mea uxor. So. Te ipsum
quæro. CH. Loquere, quid velis.

So. Primum hoc te oro, ne quid credas me adversum edictum
tuum 10

Facere esse ausam. CH. Vin' me istuc tibi, etsi incredibile'st,
credere?

Credo. SY. Nescio quid peccati portat hæc purgatio.

So. Meministin' me gravidam, et mihi te maximo opere edicere,
Si puellam parerem, nolle tolli? CH. Scio quid feceris:

Sustulisti. SY. Si sic est factum, domina, ergo herus damno
auctus est. 15

So. Minime: sed erat hic Corinthia anus haud impura: ei dedi
Exponendam. CH. O Jupiter, tantam esse in animo inscitiam?

So. Perii: quid ego feci? CH. At rogitas? So. Si peccavi
mi Chreme,

Insciens feci. CH. Id quidem ego, si tu neges, certo scio,
Te inscientem atque imprudentem dicere ac facere omnia; 20

Tot peccata in hac re ostendis: nam jam primum, si meum
Imperium exsequi voluisses, interemtam oportuit:

Non simulare mortem verbis, re ipsa spem vitæ dare.

At id omitto: misericordia, animus maternus: sino.

Quam bene vero abs te prospectum est! quid voluisti? cogita: 25

Nempe illi anui prodita abs te filia est planissime,

Per te vel uti quæstum faceret, vel uti veniret palam.

Credo, id cogitasti: Quidvis satis est, dum vivat modo.

Quid cum illisce agas, qui neque jus, neque bonum atque æquom
sciunt?

Melius, pejus; prosit, obsit; nil vident, nisi quod lubet? 30

So. Mi Chreme, peccavi, fateor: vincor: nunc hoc te obsecro;

Quando tuus est animus, natu gravior, ignoscentior,

Ut meæ stultitiæ justitia tua sit aliquid præsidi. -

CH. Scilicet equidem istuc factum ignoscam: verum, Sostrata,

Male docet te mea facilitas multa: sed istuc quicquid est, 35

Qua hoc oceptum'st causa, eloquere. So. Ut stultæ et miseræ
omnes sumus

Religiosæ; cum exponendam do illi, de digito annulum

Detraho: et eum dico ut una cum puella exponeret;

Si moreretur, ne expers partis esset de nostris bonis.

CH. Istuc recte: conservasti te atque illam. So. Hic is est
annulus. 40

CH. Unde habes? So. Quam Bacchis secum adduxit adulescentulam. Sy. Hem!

CH. Quid ea narrat? So. Ea, lavatum dum it, servandum mihi dedit.

Animum non advorti primum: sed postquam aspexi, illico Cognovi, ad te exsilui. CH. Quid nunc suspicare aut invenis De illa? So. Nescio; nisi ex ipsa quæras, unde hunc habuerit, 45 Si potis est reperiri. Sy. Interii: plus spei video, quam volo: Nostra est, si ita est. CH. Vivitne illa, cui tu dederas? So. Nescio.

CH. Quid renuntiavit olim? So. Fecisse id, quod jusseram.

CH. Nomen mulieri cedo quod sit, ut quærat. So. Philtere.

Sy. Ipsa est: mirum, ni illa salva est, et ego perii. CH. Sostrata, 50

Sequere me intro hac. So. Ut præter spem evenit: quam timui male,

Ne nunc animo ita esses duro, ut olim in tollendo, Chreme.

CH. Non licet hominem esse sæpe ita ut volt, si res non sinit.

Nunc ita tempus fert, mi ut cupiam filiam; olim nil minus.

ACTUS IV. SCENA II.

SYRUS.

Nisi me animus fallit, haud permultum a me aberit infortunium:

Ita hac re in angustum oppido nunc meæ coguntur copiæ:

Nisi aliqua video, ne esse amicam hanc gnati resciscat senex.

Nam, quod de argento sperem aut posse postulem me fallere,

Nihil est: triumpho, si licet me latere tecto abscedere. 5

Crucior, bolum mihi tantum ereptum tam desubito e faucibus.

Quid agam? aut quid comminiscar? ratio de integro ineunda'st mihi.

Nil tam difficile'st, quin quærendo investigari possiet.

Quid, si hoc nunc sic incipiam? nihil est: quid, si sic? tantundem ago.

At sic opinor: non potest: immo optume: euge! habeo optimam. 10

Retraham hercle, opinor, ad me idem illud fugitivum argentum tamen.

ACTUS IV. SCENA III.

CLINIA. SYRUS.

CL. Nulla mihi res posthac potest jam intervenire tanta,
Quæ mi ægritudinem adferat : tanta hæc lætitia oborta est.
Dedo patri me nunc iam, ut frugalior sim, quam volt.

SY. Nil me fefellit : cognita est, quantum audio hujus verba.
Istuc tibi ex sententia tua obtigisse lætor. 5

CL. O mi Syre, audisti obsecro? SY. Quidni? qui usque una
adfuerim.

CL. Cuiquam æque audisti commode quicquam evenisse?
SY. Nulli.

CL. Atque ita me Di ament, ut ego nunc non tam meapte causa
Lætor, quam illius : quam ego scio esse honore quovis dignam.

SY. Ita credo : sed nunc, Clinia, age, da te mihi vicissim : 10
Nam amici quoque res, est videndum, in tuto ut collocetur :

Ne quid de amica nunc senex. CL. O Jupiter. SY. Quiesce.

CL. Antiphila mea nubet mihi. SY. Siccine mi interloquere?

CL. Quid faciam? Syre mi, gaudeo : fer me. SY. Fero hercle
vero.

CL. Deorum vitam apti sumus. SY. Frustra operam, opinor,
sumo. 15

CL. Loquere : audio. SY. At jam hoc non ages. CL. Agam.
SY. Videndum est, inquam,

Amici quoque res, Clinia, tui in tuto ut collocetur.

Nam si nunc a nobis abis, et Bacchidem hic relinquis,

Noster resciscet illico, esse amicam hanc Clitiphonis :

Si abduxeris, celabitur, itidem ut celata adhuc est. 20

CL. At enim istoc nihil est magis, Syre, meis nuptiis advorsum :

Nam quo ore appellabo patrem? tenes, quid dicam? SY. Quidni?

CL. Quid dicam? quam causam adferam? SY. Quin nolo
mentiare :

Aperte, ita ut res sese habet, narrato. CL. Quid ais? SY. Jubeo :
Illam te amare, et velle uxorem : hanc esse Clitiphonis. 25

CL. Bonam atque justam rem oppido imperas, et factu facilem.

Et scilicet jam me hoc voles patrem exorare, ut celet

Senem vostrum? SY. Immo ut recta via rem narret ordine
omnem. CL. Hem!

Satin' sanus es, aut sobrius? tu quidem illum plane prodis :

Nam qui ille poterit esse in tuto, dic mihi. 30

SY. Huic equidem consilio palmam do : hic me magnifice effero,
Qui vim tantam in me et potestatem habeam tantæ astutiæ,
Vera dicendo ut eos ambos fallam ; ut cum narret senex
Voster nostro, esse istam amicam gnati, non credat tamen.

CL. At enim spem istoc pacto rursum nuptiarum omnem
eripis. 35

Nam dum amicam hanc meam esse credet, non committet filiam.
Tu fors, quid me fiat, parvi pendis, dum illi consulas.

SY. Quid, malum, me ætatem censes velle id assimularier ?

Unus est dies, dum argentum eripio. Pax ! nihil amplius.

CL. Tantum sat habes ? quid tum quæso, si hoc pater resciverit ? 40

SY. Quid si ? redeo ad illos, qui aiunt, quid si nunc cælum ruat ?

CL. Metuo, quid agam. SY. Metuis ? quasi non ea potestas sit
tua,

Quo velis in tempore ut te exsolvas : rem facias palam.

CL. Age, age, traducatur Bacchis. SY. Optume ipsa exit foras.

ACTUS IV. SCENA IV.

BACCHIS. CLINIA. SYRUS. DROMO. PHRYGIA.

BA. Satis pol proterve me Syri promissa huc induxerunt,
Decem minas, quas mihi dare est pollicitus : quod si is nunc me
Deceperit, sæpe obsecrans me, ut veniam, frustra veniet
Aut cum venturam dixero et constituero, cum is certo
Renuntiabit, Clitipho cum in spe pendebit animi ; 5

Decipiam, ac non veniam. Syrus mihi tergo pœnas pendet.

CL. Satis scite promittit tibi. SY. Atqui tu hanc jocari credis ?

Faciet, nisi caveo. BA. Dormiunt : ego pol istos commovebo.

Mea Phrygia, audistin', modo iste homo quam villam demonstravit
Charini ? PH. Audivi. BA. Proxumam esse huic fundo ad
dextram ? PH. Memini. 10

BA. Curriculo percurrere : apud eum miles Dionysia agit.

SY. Quid hæc cœptat ? BA. Dic, me hic oppido esse invitam
atque asservari :

Verum aliquo pacto verba me his daturam esse et venturam.

SY. Perii hercle ! Bacchis, mane, mane : quo mittis istanc,
quæso ?

Jube maneat. BA. I. SY. Quin est paratum argentum.

BA. Quin ego hic maneo. 15

SY. Atqui jam dabitur. BA. Ut lubet : num ego insto ? SY. At scin' quid, sodes ?

BA. Quid ? SY. Transeundum nunc tibi ad Menedemum est, et tua pompa

Eo traducenda est. BA. Quam rem agis, scelus ? SY. Egon' ? argentum cudo,

Quod tibi dem. BA. Dignam me putas, quam illudas ? SY. Non est temere.

BA. Etiamne tecum hic res mihi est ? SY. Minime : tuum tibi reddo. 20

BA. Eatur. SY. Sequere hac : heus, Dromo. DR. Quis me volt ? SY. Syrus. DR. Quid est rei ?

SY. Ancillas omnes Bacchidis traduce huc ad vos propere.

DR. Quamobrem ? SY. Ne quæras : efferant, quæ secum huc attulerunt.

Sperabit sumtum sibi senex levatum esse harunc habitu :

Næ ille haud scit, hoc paulum lucri quantum ei damni apportet. 25

Tu nescis, id quod scis, Dromo, si sapias. DR. Mutum dices.

ACTUS IV. SCENA V.

CHREMES. SYRUS.

CH. Ita me Di amabunt, ut nunc Menedemi vicem

Miseret me, tantum devenisse ad eum mali.

Illanccine mulierem alere cum illa familia ?

Etsi scio, hosce aliquot dies non sentiet :

Ita magno desiderio fuit ei filius. 5

Verum ubi videbit, tantos sibi sumtus domi

Quotidiano fieri, nec fieri modum,

Optabit, rursum ut abeat ab se filius.

Syrum optume eccum. SY. Cesso hunc adoriri ? CH. Syre. SY. Hem !

CH. Quid est ? SY. Te mi ipsum jamdudum optabam dari. 10

CH. Videre egisse jam nescio quid cum sene.

SY. De illo, quod dudum ? dictum ac factum reddidi.

CH. Bonan' fide ? SY. Bona. CH. Hercle non possum pati,

Quin tibi caput demulceam : accede huc, Syre :

Faciam boni tibi aliquid pro ista re, ac lubens.

15

SY. At si scias quam scite in mentem venerit.

CA. Vah ! gloriare evenisse ex sententia ?

SY. Non hercle vero, verum dico. CH. Dic quid est ?

SY. Tui Clitiphonis esse amicam hanc Bacchidem

Menedemo dixit Clinia ; et ea gratia

20

Se eam traduxisse, ne tu id persentisceres.

CH. Probe. SY. Dic sodes. CH. Nimium, inquam. SY. Immo sic satis.

Sed porro ausculta, quid super fallaciæ est.

Se deinde dicit tuam vidisse filiam :

Ejus sibi complacitam formam, postquam aspexerit :

25

Hanc cupere uxorem. CH. Modone quæ inventa est ? SY. Eam :

Et quidem jubebit posci. CH. Quamobrem istuc, Syre ?

Nam prorsus nihil intelligo. SY. Vah ! tardus es.

CH. Fortasse. SY. Argentum dabitur ei ad nuptias,

Aurum atque vestem qui—tenesne ? CH. Comparet ?

30

SY. Id ipsum. CH. At ego illi neque do neque despondeo.

SY. Nam quamobrem ? CH. Quamobrem ? me rogas ? homini ?

SY. Ut lubet.

Non ego dicebam, in perpetuum ut illam illi dares :

Verum ut simulares. CH. Non meum'st simulatio :

Ita tu istæc tua misceto, ne me admisceas.

35

Ego, cui daturus non sum, ut ei despondeam ?

SY. Credebam. CH. Minime. SY. Scite poterat fieri :

Et ego hoc, quia dudum tu tantopere jusseras,

Eo cœpi. CH. Credo. SY. Ceterum equidem istuc, Chreme,

Æqui bonique facio. CH. Atqui cum maxime

40

Volo, te dare operam, ut fiat, verum alia via.

SY. Fiat : quæraturn aliud, sed illud, quod tibi

Dixi de argento, quod ista debet Bacchidi,

Id nunc reddendum'st illi : neque tu scilicet

Eo nunc confugies, quid mea ? num mihi datum'st ?

45

Num jussi ? num illa oppignerare filiam

Meam me invito potuit ? vere illud, Chreme,

Dicunt, jus summum sæpe summa est malitia.

CH. Haud faciam. SY. Immo aliis si licet, tibi non licet.

Omnes te in lauta esse et bene aucta re putant.

50

CH. Quin egomet jam ad eam deferam. SY. Immo filium

Jube potius. CH. Quamobrem? SY. Quia enim in hunc suspicio'st

Translata amoris. CH. Quid tum? SY. Quia videbitur Magis verisimile id esse, cum hic illi dabit

Et simul conficiam facilius ego, quod volo. 55

Ipse adeo adest: abi: effer argentum. CH. Efferro,

ACTUS IV. SCENA VI.

CLITIPHO. SYRUS.

CL. Nulla est tam facilis res, quin difficilis siet,
Quam invitus facias: vel me hæc deambulatio,
Quam non laboriosa, ad languorem dedit.

Nec quicquam magis nunc metuo, quam ne denuo
Miser aliquo extrudar hinc, ne accedam ad Bacchidem. 5

Ut te quidem omnes Di Deæ, quantum'st, Syre,
Cum tuo isto invento cumque incepto perduint.

Hujusmodi mihi res semper comminiscere,

Ubi me excarnufices. SY. Ibin' hinc quo dignus es:
Quam pæne tua me perdidit protervitas! 10

CL. Vellem hercle factum, ita meritus's. SY. Meritus? quomodo?

Næ me istuc prius ex te audivisse gaudeo,
Quam argentum haberes, quod daturus jam fui.

CL. Quid igitur dicam tibi vis? abiisti, mihi

Amicam adduxti, quam non liceat tangere. 15

SY. Jam non sum iratus: sed scin', ubi nunc sit tibi

Tua Bacchis? CL. Apud nos. SY. Non. CL. Ubi ergo?

SY. Apud Cliniam.

CL. Perii. SY. Bono animo es: jam argentum ad eam deferes,
Quod ei es pollicitus. CL. Garris: unde? SY. A tuo patre.

CL. Ludis fortasse me. SY. Ipsa re experibere. 20

CL. Næ ego fortunatus homo sum: deamo te, Syre.

SY. Sed pater egreditur: cave, quicquam admiratus sis,

Qua causa id fiat: obsecundato in loco:

Quod imperabit facito: loquitor paucula.

ACTUS IV. SCENA VII.

CHREMES. CLITIPHO. SYRUS.

CH. Ubi Clitipho nunc? SY. Eccum me, inque. CL. Eccum hic tibi.

CH. Quid rei esset dixti huic? SY. Dixi pleraque omnia.

CH. Cape hoc argentum, ac defer. SY. I: quid stas, lapis?

Quin accipis? CL. Cedo sane. SY. Sequere hac me ocyus:

Tu hic nos, dum eximus, interea opperibere: 5

Nam nihil est, illic quod moremur diutius.

CH. Minas quidem jam decem habet a me filia,

Quas pro alimentis esse nunc duco datas;

Hasce ornamentis consequentur alteræ;

Porro hæc talenta dotis apposcet duo. 10

Quam multa, justa injusta, fiunt moribus!

Mihi nunc, relictis rebus, inveniundus est

Aliquis, labore inventa mea cui dem bona.

ACTUS IV. SCENA VIII.

MENEDEMUS. CHREMES.

ME. Multo omnium me nunc fortunatissimum

Factum puto esse, gnate; cum te intelligo

Resipisse. CH. Ut errat! ME. Te ipsum quærebam, Chreme:

Serva, quod in te est, filium et me et familiam.

CH. Cedo, quid vis faciam? ME. Invenisti hodie filiam. 5

CH. Quid tum? ME. Hanc uxorem sibi dari volt Clinia.

CH. Quæso, quid hominis es? ME. Quid? CH. Jamne oblitus es,

Inter nos quid sit dictum de fallacia,

Ut ea via abs te argentum auferretur? ME. Scio.

CH. Ea res nunc agitur ipsa. ME. Quid narras, Chreme? 10

Immo hæc quidem, quæ apud me est, Clitiphonis est

Amica. CH. Ita aiunt: et tu credis omnia:

Et illam aiunt velle uxorem, ut cum desponderim,

Des, qui aurum ac vestem atque alia, quæ opus sunt, comparet.

ME. Id est profecto: id amicæ dabitur. CH. Scilicet 15

Datum iri. ME. Ah! frustra sum igitur gavisus miser.

Quidvis tamen jam malo, quam hunc amittere.

Quid nunc renuntiem abs te responsum, Chreme?

Ne sentiat me sensisse, atque ægre ferat.

CH. Ægre! nimium illi, Menedeme, indulges. ME. Sine: 20

Inceptum'st: perfice hoc mi perpetuo, Chreme.

CH. Dic convenisse, egisse te de nuptiis.

ME. Dicam: quid deinde? CH. Me facturum esse omnia;

Generum placere; postremo etiam, si voles,

Desponsam quoque esse dicito. ME. Hem! istuc volueram. 25

CH. Tanto ocyus te ut poscat, et tu, id quod cupis,

Quam ocyssime ut des. ME. Cupio. CH. Næ tu propediem,

Ut istam rem video, istius obsaturabere.

Sed hæc ut ut sunt, cautim et paulatim dabis,

Si sapiēs. ME. Faciam. CH. Abi intro: vide, quid postulet. 30

Ego domi ero, si quid me voles. ME. Sane volo:

Nam te scientem faciam, quicquid egero.

ACTUS V. SCENA I.

MENEDEMUS. CHREMES.

ME. Ego, me non tam astutum, neque ita perspicacem esse, id scio:

Sed hic adjutor meus et monitor et præmonstrator Chremes

Hoc mihi præstat: in me quidvis harum rerum convenit,

Quæ sunt dicta in stultum, caudex, stipes, asinus, plumbeus:

In illum nil potest: exsuperat ejus stultitia hæc omnia. 5

CH. Ohe! jam desine Deos uxor gratulando obtundere,

Tuam esse inventam gnatam: nisi illos ex tuo ingenio judicas,

Ut nil credas intelligere, nisi idem dictum'st centies.

Sed interim, quid illic jamdudum gnatus cessat cum Syro?

ME. Quos ais homines, Chreme, cessare? CH. Ehem, Menedeme, advenis? 10

Dic mihi, Cliniaë, quæ dixi, nuntiastin'? ME. Omnia.

CH. Quid ait? ME. Gaudere adeo occepit, quasi qui cupiunt nuptias.

CH. Ha, ha, hæ! ME. Quid risisti? CH. Servi venere in mentem Syri

Calliditates. ME. Itane? CH. Voltus quoque hominum fingit scelus.

ME. Gnatus quod se assimilât lætum, id dicis? CH. Id.

ME. Idem istuc mihi 15

Venit in mentem. CH. Veterator. ME. Magis, si magis noris, putes

Ita rem esse. CH. Ain' tu? ME. Quin tu ausculta. CH. Mannedum, hoc prius scire expeto,

Quid perdideris · nam ubi desponsam nuntiasti filio;

Continuo injecisse verba tibi Dromonem scilicet,

Sponsai aurum, vestem, ancillas, opus esse : argentum ut dares. 20

ME. Non. CH. Qui non? ME. Non, inquam. CH. Neque ipse gnatus? ME. Nil prorsum, Chreme.

Magis unum etiam instare, ut hodie conficerentur nuptiæ.

CH. Mira narras : quid Syrus meus? ne is quidem quicquam?

ME. Nihil.

CH. Quamobrem, nescio. ME. Equidem miror, qui alia tam plane scias.

Sed ille tuum quoque Syrus idem mire finxit filium, 25

Ut ne paululum quidem subolat, esse amicam hanc Clinia.

CH. Quid ais? ME. Mitto jam osculari atque amplexari : id nil puto.

CH. Quid est, quod amplius simuletur? ME. Vah! CH. Quid est? ME. Audi modo :

Est mihi ultimis conclave in ædibus quoddam retro ;

Huc est intro latus lectus : vestimentis stratus est. 30

CH. Quid postquam hoc est factum? ME. Dictum factum, huc abiit Clitipho.

CH. Solus? ME. Solus. CH. Timeo. ME. Bacchis consecuta'st illico.

CH. Sola? ME. Sola. CH. Perii. ME. Ubi abiire intro, operuere ostium. CH. Hem,

Clinia hæc fieri videbat? ME. Quidni? mecum una simul.

CH. Fili est amica Bacchis ; Menedeme : occidi. 35

ME. Quamobrem? CH. Decem dierum vix mi est familia.

ME. Quid? istuc times, quod ille operam amico dat suo?

CH. Immo, quod amicæ. ME. Si dat. CH. An dubium id tibi est?

Quenquamne tam animo comi esse et leni putas,

Qui se vidente amicam patiatur suam—? 40

ME. Quidni? quo verba facilius dentur mihi.

CH. Derides? merito : ut mihi nunc ego succenseo.

Quot res dedere, ubi possem persentiscere,

Nisi si essem lapis! quæ vidi! vae misero mihi!

At ne illud haud inultum, si vivo, ferent:

45

Nam jam— ME. Non tu te cohibes? non te respicis?

Non tibi ego exempli satis sum? CH. Præ iracundia,
Menedeme, non sum apud me. ME. Tene istuc loqui?

Nonne id flagitium'st, te aliis consilium dare,

Foris sapere, tibi non posse te auxiliarier?

50

CH. Quid faciam? ME. Id, quod tu me fecisse aibas parum:

Fac, te esse patrem ut sentiat: fac, ut audeat

Tibi credere omnia, abs te petere et poscere:

Ne quam aliam quærat copiam, ac te deserat.

CH. Immo abeat potius malo quovis gentium,

55

Quam hic per flagitium ad inopiam redigat patrem:

Nam si illius pergo suppeditare suntibus,

Menedeme, mihi illic vere ad rastros res redit.

ME. Quod incommodi tibi in hac re accipies, nisi caves!

Difficilem ostendes te esse, et ignosces tamen

60

Post: et id ingratum. CH. Ah! nescis, quam doleam. ME. Ut
lubet.

Quid hoc, quod volo, ut illa nubat nostro? nisi quid est,

Quod mavis. CH. Immo et gener et affines placent.

ME. Quid dotis dicam te dixisse filiæ?

Quid obticuisti? CH. Dotis? ME. Ita dico. CH. Ah!

ME. Chreme, 65

Ne quid vereare, si minus: nil nos dos movet.

CH. Duo talenta pro re nostra ego esse decrevi satis:

Sed ita dictu est opus, si me vis salvom esse et rem et filium,

Me mea omnia bona doti dixisse illi. ME. Quam rem agis?

CH. Id mirari te simulato, et illum hoc rogitato simul,

70

Quamobrem id faciam. ME. Quin ego vero, quamobrem id
facias, nescio.

CH. Egone? ut ejus animum, qui nunc luxuria et lascivia

Diffluit, retundam, redigam, ut, quo se vortat, nesciat.

ME. Quid agis? CH. Mitte, ac sine me in hac re gerere mihi
morem. ME. Sino:

Itane vis? CH. Ita. ME. Fiat. CH. Ac jam, uxorem ut
arcessat, paret. 75

Hic ita, ut liberos est æquom, dictis confutabitur,

Sed Syrum. ME. Quid eum? CH. Ego, si vivo, eum adeo
exornatum dabo,

Adeo pexum, usque ut dum vivat, meminert semper mei;
 Qui sibi me pro deridiculo ac delectamento putat.
 Non, ita me Di ament, auderet facere hæc viduæ mulieri, 80
 Quæ in me fecit.

ACTUS V. SCENA II.

CLITIPHO. MENEDEMUS. CHREMES. SYRUS.

CL. Itane tandem, quæso, est, Menedeme, ut pater
 Tam in brevi spatio omnem de me ejecerit animum patris?
 Quodnam ob facinus? quid ego tantum sceleris admisi miser?
 Volgo faciunt. ME. Scio, tibi esse hoc gravius multo ac durius,
 Cui fit: verum ego haud minus ægre patior: id qui, nescio 5
 Nec rationem capio, nisi quod tibi bene ex animo volo.

CL. Hic patrem astare aibas? ME. Eccum. CH. Quid me
 incusas, Clitipho?

Quicquid ego hujus feci, tibi prospexi et stultitiæ tuæ.
 Ubi te vidi animo esse omisso, et suavia in præsentia
 Quæ essent, prima habere, neque consulere in longitudinem: 10
 Cepi rationem, ut neque egeres, neque ut hæc posses perdere.
 Ubi, cui decuit primo, tibi non licuit per te mihi dare;
 Abii ad proximos, tibi qui erant: eis commisi et credidi.

Ibi tuæ stultitiæ semper erit præsidium, Clitipho,
 Victus, vestitus, quo in tectum te receptes. CL. Hei mihi! 15

CH. Satius est, quam te ipso hærede hæc possidere Bacchidem.

SY. Disperii: scelestus quantas turbas concivi insciens!

CL. Emori cupio. CH. Prius, quæso, disce, quid sit vivere:

Ubi scies, si displicebit vita, tum istoc utitor.

SY. Here, licetne? CH. Loquere. SY. At tuto? CH. Loquere.

SY. Quæ istæc pravitas, 20

Quæve amentia est, quod peccavi ego, id obesse huic? CH. Illicet:

Ne te admisce: nemo accusat, Syre, te; nec tu aram tibi,

Nec precatorem pararis. SY. Quid agis? CH. Nil succenseo.

Nec tibi, nec tibi: nec vos est æquom, quod facio mihi.

SY. Abiit? rogasse vellem. CL. Quid, Syre? SY. Unde mi

peterem cibum: 25

Ita nos abalienavit: tibi jam esse ad sororem intelligo.

CL. Adeon' rem rediisse, ut periculum etiam a fame mihi sit,

Syre?

Sy. Modo liceat vivere, est spes— CL. Quæ? Sy. Nos esurituros satis.

CL. Irrides in re tanta, neque me quicquam consilio adjuvas?

Sy. Immo et ibi nunc sum, et usque id egi dudum, dum loquitur pater. 30

Et quantum ego intelligere possum— CL. Quid? Sy. Non aberit longius.

CL. Quid id ergo? Sy. Sic est, non esse horum te arbitror.

CL. Qui istuc, Syre?

Satin' sanus es? Sy. Ego dicam, quod mi in mentem est: tu dijudica.

Dum istis fuisti solus, dum nulla alia delectatio,

Quæ propior esset, te indulgebant; tibi dabant: nunc filia 35

Postquam est inventa, inventa vero est causa, qua te expellerent.

CL. Est verisimile. Sy. An tu ob peccatum hoc tam esse illum iratum putas?

CL. Non arbitror. Sy. Nunc aliud specta: matres omnes illis In peccato adiutrices, auxilio in paterna injuria

Solent esse: id non fit. CL. Verum dicis: quid ergo nunc faciam, Syre? 40

Sy. Suspicionem istanc ex illis quære: rem profer palam: aut,

Si non est verum, ad misericordiam ambos adduces cito;

Aut scibis, cujus sis. CL. Recte suades: faciam. Sy. Sat recte hoc mihi

In mentem venit: namque adulescens, quam in minima spe situs erit,

Tam facillume patris pacem in leges conficiet suas. 45

Etiam haud scio, anne uxorem ducat: ac Syro nil gratiæ—

Quid hoc autem? senex exit foras: ego fugio: adhuc quod factum'st,

Miror, non jusse, me abripi hinc: nunc ad Menedemum hunc pergam.

Eum mihi precatorem paro: seni nostro nil fidei habeo.

ACTUS V. SCENA III.

SOSTRATA. CHREMES.

So. Profecto, nisi caves tu homo, aliquid gnato conficies mali:

Idque adeo miror, quomodo

Tam ineptum quicquam tibi venire in mentem, mi vir, potuerit.

CH. Oh, pergin' mulier esse? nullamne ego rem unquam in vita mea

Volui, quin tu in ea re mi advorsatrix fueris, Sostrata? 5

At, si jam rogitem, quid est, quod peccem; aut quamobrem id facias; nescias,

In qua re nunc tam confidenter restas, stulta. So. Ego nescio?

CH. Immo scis potius: quam quidem redit ad integrum eadem oratio. So. Oh,

Iniquos es, qui me tacere de re tanta postules.

CH. Non postulo: jam loquere: nihilo minus ego hoc faciam tamen. 10

So. Facies? CH. Verum. So. Non vides quantum mali ex ea re excites?

Subditum se suspicatur. CH. Ain' tu? So. Certe sic erit.

CH. Confitere. So. Au obsecro, istuc nostris inimicis siet.

Egon' confitear, meum non esse filium, qui sit meus?

CH. Quid? metuis, ne non, cum velis, convincas, esse illum tuum 15

So. Quod filia est inventa? CH. Non: sed, quo magis credundum siet,

Quod est consimilis moribus,

Convinces facile, ex te esse natum: nam tui similis est probe:

Nam illi nil viti est relictum, quin id itidem sit tibi.

Tum præterea talem, nisi tu, nulla pareret filium. 20

Sed ipse egreditur, quam severus! rem cum videas, censeas.

ACTUS V. SCENA IV.

CLITIPHO. SOSTRATA. CHREMES.

CL. Si unquam ullum fuit tempus, mater, cum ego voluptati tibi Fuerim, dictus filius tuus tua voluntate, obsecro,

Ejus ut memineris, atque inopis nunc te miserescat mei;

Quod peto et volo, parentes meos ut commonstres mihi.

So. Obsecro, mi gnatè, ne istuc in animum inducas tuum, 5

Alienum esse te. CL. Sum. So. Miseram me, hoccine quæsisiti, obsecro?

Ita mihi atque huic sis superstes, ut ex me atque ex hoc natus es:

Et cave posthac, si me anias, unquam istuc verbum ex te audiam.

CH. At ego, si me metuis, mores cave in te esse istos sentiam.

CL. Quos? CH. Si scire vis, ego dicam : gerro, iners, fraus,
helluo, 10

Ganeo, damnosus : crede, et nostrum te esse credito.

CL. Non sunt hæc parentis dicta. CH. Non, si ex capite sis
meo

Natus, item ut aiunt Minervam esse ex Jove, ea causa magis

Patiar, Clitipho, flagitiis tuis me infamem fieri.

So. Di istæc prohibeant. CH. Deos nescio : ego quod potero,
sedulo. 15

Quæris id, quod habes, parentes : quod abest, non quæris, patri

Quo modo obsequare, et serves, quod labore invenerit.

Ten' mi per fallacias adducere ante oculos? pudet

Dicere hac præsentem verbum turpe : at te id nullo modo

Facere puduit. CL. Eheu! quam ego nunc totus displiceo
mihi, 20

Quam pudet! neque, quod principium capiam ad placandum, scio.

ACTUS V. SCENA V.

MENEDEMUS. CHREMES. CLITIPHO. SOSTRATA.

ME. Enimvero Chremes nimis graviter cruciat adolescentulum,

Nimis inhumane : exeo ergo, ut pacem conciliem : optume

Ipsos video. CH. Ehem, Menedeme, cur non arcessi jubes

Filiam, et quod dotis dixi, firmas? So. Mi vir, te obsecro,

Ne facias. CL. Pater, obsecro mi ignoscas. ME. Da veniam,
Chreme : 5

Sine te exorent. CH. Egon' mea bona ut dem Bacchidi dono
sciens?

Non faciam. ME. At nos non sinemus. CL. Si me vivom vis,
pater,

Ignosce. So. Age, Chremes mi. ME. Age, quæso, ne tam
obfirma te, Chreme.

CH. Quid istic? video, non licere, ut cœperam, hoc pertendere.

ME. Facis, ut te decet. CH. Ea lege hoc adeo faciam : si id
facit, 10

Quod ego hunc æquom censeo. CL. Pater, omnia faciam : impera.

CH. Uxorem ut ducas. CL. Pater. CH. Nihil audio. ME. Ad
me recipio;

Faciet. CH. Nil etiam audio ipsum. CL. Perii. So. An dubitas, Clitipho?

CH. Immo utrum volt. ME. Faciet omnia. So. Hæc dum incipias, gravia sunt :

Dumque ignores : ubi cognoris, facilia. CL. Faciam, pater. 15
So. Gnate mi, ego pol tibi dabo illam lepidam, quam tu facile ames,

Filiam Phanocratæ nostri. CL. Rufamne illam virginem, Cæsiam, sparso ore, adunco naso? non possum, pater.

CH. Heia, ut elegans est! credas animum ibi esse. So. Aliam dabo.

CL. Immo, quandoquidem ducenda est, egomet habeo prope-
modum, 20

Quam volo. So. Nunc laudo, gnate. CL. Archonidi hujus filiam.

So. Perplacet. CL. Pater, hoc nunc restat. CH. Quid?

CL. Syro ignoscas volo,

Quæ mea causa fecit. CH. Fiat. Vos valet, et plaudite.

TERENTII ADELPHI.

Inscriptio.

ACTA LUDIS FUNEBRIBUS ÆMILI PAULI QUOS FECERE Q. FABIVS MAXIMVS, P. CORNELIVS AFRICANVS. EGERE L. ATILIVS PRÆNESTINVS, MINVTIVS PROTHIMVS. MODOS FECIT FLACCVS CLAVDI TIBIIIS SARRANIS. FACTA E GRÆCA MEANDRU L. ANICIO, M. CORNELIO COSS.

FABULÆ INTERLOCUTORES.

DEMEA, *senex, pater Æschini et Ctesiphonis.*

ÆSCHINVS, *adulescens, Demeæ naturalis filius, idemque filius adoptivus Micionis patru.*

PAMPHILA, *Æschini amica, postremum uxor.*

HEGIO, *senex, cognatus et amicus Simuli, patris defuncti Pamphilæ. Pamphilæ patronus.*

MICIO, *senex, frater Demeæ, pater adoptivus Æschini.*

CTESIPHO, *adulescens, filius Demeæ, frater Æschini.*

SOSTRATA, *Pamphilæ mater.*

CANTHARA, *Pamphilæ nutrix.*

SANNIO, *leno; herus fidicinæ, a Ctesiphone amatæ.*

SYRVS,	} <i>servi vel Æschini vel Micionis.</i>
PARMENO,	
DROMO,	

GETA, *servus Sostratæ.*

C. SULPITII APOLLINARIS PERIOCHA
IN ADELPHOS.

Duos cum haberet Demea adolescentulos,
Dat Micioni fratri adoptandum Æschinum,
Sed Ctesiphonem retinet : hunc citharistriæ
Lepore captum, sub duro ac tristi patre,
Frater celabat Æschinus ; famam quoque
Amoris in se transferebat : denique
Fidicinam lenoni eripit : vitiaverat
Idem Æschinus civem Atticam pauperulam ;
Fidemque dederat, hanc sibi uxorem fore.
Demea jurgare, graviter ferre : mox tamen,
Ut veritas patefacta est, ducit Æschinus
Vitiatam, potitur Ctesipho citharistriam.

PROLOGUS.

POSTQUAM poeta sensit, scripturam suam
Ab iniquis observari, et adversarios
Rapere in pejorem partem, quam acturi sumus,
Indicio de se ipse erit : vos eritis iudices,
Laudin' an vitio duci factum id oporteat. 5
Synapthnescontes Diphili comœdia'st ,
Eam Commorientes Plautus fecit fabulam.
In Græca adulescens est, qui lenoni eripit
Meretricem in prima fabula : eum Plautus locum
Reliquit integrum : eum hic locum sumsit sibi 10
In Adelphos, verbum de verbo expressum extulit.
Eam nos acturi sumus novam : pernoscite,
Furtumne factum existumetis, an locum
Reprehensum, qui præteritus negligentia'st.
Nam quod isti dicunt malevoli, homines nobiles 15
Eum adjuvare, assidueque una scribere,
Quod illi maledictum vehemens esse existumant,
Eam laudem hic ducit maxumam ; cum illis placet,
Qui vobis universis et populo placent :
Quorum opera in bello, in otio, in negotio, 20
Suo quisque tempore usus'st sine superbia.
Dehinc ne expectetis argumentum fabulæ :
Senes, qui primi venient, hi partim aperient ;
In agendo partim ostendent : facite, æquanimitas
Poetæ ad scribendum augeat industriam. 25

ADELPHI.

ACTUS I. SCENA I.

MICIO.

Storax!—Non rediit hac nocte a cœna Æschinus :

Neque servolorum quisquam, qui advorsum ierant.

Profecto hoc vere dicunt : si absis uspiam,

Aut ubi si cesses ; evenire ea satius est,

Quæ in te uxor dicit et quæ in animo cogitat

Irata, quam illa, quæ parentes propitii.

Uxor, si cesses, aut te amare cogitat,

Aut tete amari, aut potare atque animo obsequi,

Et tibi bene esse soli, sibi cum sit male.

Ego, quia non rediit filius, quæ cogito ?

Quibus nunc solicator rebus ? ne aut ille alserit,

Aut uspiam ceciderit, aut præfregerit

Aliquid : vah ! quenquamne hominem in animo instituere, aut

Parare, quod sit carius, quam ipse est sibi ?

Atque ex me hic natus non est, sed ex fratre : is adeo

Dissimilis studio est : jam inde ab adolescentia

Ego hanc clementem vitam urbanam, atque otium

Secutus sum : et, quod fortunatum isti putant,

Uxorem nunquam habui : ille, contra hæc omnia,

Ruri agere vitam : semper parce ac duriter

Se habere : uxorem duxit : nati filii

Duo : inde ego hunc majorem adoptavi mihi :

Edux i a parvolo, habui, amavi pro meo :

In eo me oblecto : solum id est carum mihi.

Ille ut item contra me habeat, facio sedulo :

Do, prætermitto : non necesse habeo, omnia

Pro meo jure agere : postremo, alii clanculum

Patres quæ faciant, quæ fert adolescentia,

Ea ne me celet, consuefeci filium.

5

10

15

20

25

Nam, qui mentiri aut fallere, ita uti fit, patrem 30
 Audebit, tanto magis audebit ceteros.
 Pudore et liberalitate liberos
 Retinere, satius esse credo, quam metu.
 Hæc fratri mecum non conveniunt, neque placent.
 Venit ad me sæpe clamans, Quid agis, Micio? 35
 Cur perdis adulescentem nobis? cur amat?
 Cur potat? cur tu his rebus sumtum suggeris?
 Vestitu nimio indulges: nimium ineptus es.
 Nimium ipse es durus præter æquumque et bonum:
 Et errat longe, mea quidem sententia, 40
 Qui imperium credat gravius esse aut stabilius,
 Vi quod fit, quam illud, quod amicitia adjungitur.
 Mea sic est ratio, et sic animum induco meum:
 Malo coactus qui suum officium facit,
 Dum id rescitum iri credit, tantisper cavet: 45
 Si sperat, fore clam, rursum ad ingenium redit.
 Ille, quem beneficio adjungas, ex animo facit:
 Studet par referre; præsens absensque idem erit.
 Hoc patrium est, potius consuefacere filium
 Sua sponte recte facere, quam alieno metu: 50
 Hoc pater ac dominus interest: hoc qui nequit,
 Fateatur, nescire imperare liberis.
 Sed estne hic ipsus, de quo agebam? et certe is est.
 Nescio quid tristem video: credo jam, ut solet,
 Jurgabit. Salvom te advenire, Demea, 55
 Gaudemus.

ACTUS I. SCENA II.

DEMEA. MICIO.

DE. Ehem! opportune: te ipsum quærito.
 MI. Quid tristis es? DE. Rogas me, ubi nobis Æschinus
 Siet, quid tristis ego sim? MI. Dixin' hoc fore?
 Quid fecit? DE. Quid ille fecerit? quem neque pudet
 Quicquam: nec metuit quenquam: neque legem putat 5
 Tenere se ullam: nam illa, quæ antehac facta sunt,
 Omitto: modo quid designavit? MI. Quidnam id est?
 DE. Fores effregit, atque in ædes irruit

- Alienas : ipsum dominum atque omnem familiam
 Mulcavit usque ad mortem : eripuit mulierem, 10
 Quam amabat : clamant omnes, indignissime
 Factum esse : hoc advenienti quot mihi, Micio,
 Dixere ? in ore'st omni populo : denique,
 Si conferendum exemplum est, non fratrem videt
 Rei operam dare, ruri esse parcum ac sobrium ? 15
 Nullum hujus factum simile : hæc cum illi, Micio,
 Dico, tibi dico : tu illum corrumpi sinis.
 MI. Homine imperito nunquam quicquam injustius'st,
 Qui, nisi quod ipse fecit, nil rectum putat.
 DE. Quorsum istuc ? MI. Quia tu, Demea, hæc male ju-
 dicas. 20
 Non est flagitium, mihi crede, adolescentulum
 Scortari, neque potare : non est : neque fores
 Effringere. Hæc si neque ego, neque tu fecimus.
 Non siit egestas facere nos : tu nunc tibi
 Id laudi duces, quod tum fecisti inopia ? 25
 Injuriu'm'st : nam si esset, unde fieret,
 Faceremus : et illum tu tuum, si esses homo,
 Sineres nunc facere, dum per ætatem licet ;
 Potius quam, ubi te expectatum ejecisset foras,
 Alieniore ætate post faceret tamen. 30
 DE. Pro Jupiter, tu homo adigis me ad insaniam.
 Non est flagitium, facere hæc adolescentulum ? MI. Ah !
 Ausculta, ne me obtundas de hac re sæpius.
 Tuum filium dedisti adoptandum mihi :
 Is meus est factus : si quid peccat, Demea, 35
 Mihi peccat : ego illi maxumam partem feram.
 Oponat, potat, olet unguenta ; de meo :
 Amat ; dabitur a me argentum, dum erit commodum :
 Ubi non erit, fortasse excludetur foras.
 Fores effregit, restituentur : discidit 40
 Vestem, resarcietur : est, Dis gratia,
 Et unde hæc fiant, et adhuc non molesta sunt.
 Postremo aut desine, aut cedo quemvis arbitrum :
 Te plura in hac re peccare ostendam. DE. Hei mihi,
 Pater esse disce ab illis, qui veri sient. 45
 MI. Natura tu illi pater es, consiliis ego.
 DE. Tun' consulis quicquam ? MI. Ah ! si pergis, abiero.

DE. Siccine agis? MI. An ego toties de eadem re audiam?
 DE. Curæ est mihi. MI. Et mihi curæ est: verum, Demea,
 Curemus æquam uterque partem, tu alterum, 50
 Ego item alterum: nam curare ambos, propemodum
 Reposcere illum est, quem dedisti. DE. Ah! Micio.
 MI. Mihi sic videtur. DE. Quid istic? si istuc tibi placet,
 Profundat, perdat, pereat, nihil ad me attinet.
 Jam si verbum ullum posthac. MI. Rursum, Demea, 55
 Irascere? DE. An non credis? repeton', quem dedi?
 Ægre'st: alienus non sum: si obsto: hem, desino.
 Unum vis curem, curo: et est Dis gratia,
 Cum ita, ut volo, est; iste tuus ipse sentiet
 Posterius: nolo in illum gravius dicere. 60
 ME. Nec nil, neque omnia hæc sunt, quæ dicit; tamen
 Non nil molesta hæc sunt mihi: sed ostendere,
 Me ægre pati, illi nolui: nam ita'st homo:
 Cum placo, advorsor sedulo et deterreo;
 Tamen vix humane patitur: verum si augeam, 65
 Aut etiam adjutor sim ejus iracundiæ,
 Insaniam profecto cum illo: etsi Æschinus
 Non nullam in hac re nobis facit injuriam.
 Quam hic non amavit meretricem? aut cui non dedit
 Aliquid? postremo, nuper (credo jam omnium 70
 Tædebat) dixit, velle uxorem ducere.
 Sperabam, jam defervisse adolescentiam:
 Gaudebam: ecce autem de integro: nisi, quicquid est,
 Volo scire; atque hominem convenire, si apud forum est.

ACTUS II. SCENA I.

SANNIO. ÆSCHINUS. PARMENO.

SA. Obsecro, populares, ferte misero atque innocenti auxilium:
 Subvenite inopi. Æs. Otiose, nunc iam illico hic consiste:
 Quid respectas? nil pericli'st: nunquam, dum ego adero, hic te
 tanget.
 SA. Ego istam invitis omnibus—
 Æs. Quanquam est scelestus, non committet hodie unquam, iterum
 ut vapulet. 5
 SA. Æschine, audi, ne te ignarum fuisse dicas meorum morum,

Leno ego sum. Æs. Scio. SA. At ita, ut usquam fuit fide
quisquam optuma.

Tu quod te posterius purges, hanc injuriam mihi nolle

Factam esse, hujus non faciam: crede hoc, ego meum jus
persequar:

Neque tu verbis solves unquam, quod mi re malefeceris. 10

Novi ego vestra hæc, "Nollem factum, jusjurandum dabitur, te
indignum

Esse injuria hac;" indignis cum egomet sim acceptus modis.

Æs. Abi præ strenue; ac forem aperi. SA. Ceterum hoc nihil
facis.

Æs. I intro nunc iam. SA. At enim non sinam. Æs. Accede
illuc, Parmeno: *

Nimum istoc abisti: hic propter hunc adsiste: hem, sic volo. 15

Cave nunc jam, oculos a meis oculis quoquam demoveas tuos:

Ne mora sit, si innuerim, quin pugnus continuo in mala hæreat.

SA. Istuc volo ergo ipsum experiri. Æs. Hem, serva.

PAR. Omitte mulierem.

SA. O facinus miserandum! Æs. Geminabit, nisi caves.

SA. Hei miseriam!

Æs. Non innueram: verum in istam partem potius peccato
tamen. 20

I nunc iam. SA. Quid hoc rei est? regnumne, Æschine, hic tu
possides?

Æs. Si possiderem, ornatus esses ex tuis virtutibus.

SA. Quid tibi rei mecum'st? Æs. Nil. SA. Quid? nostin',
qui sim? Æs. Non desidero.

SA. Tetigin' tui quicquam? Æs. Si attigisses, ferres infortunium.

SA. Qui tibi meam magis licet habere, pro qua ego argentum
dedi? 25

Responde. Æs. Ante ædes non fecisse erit melius hic convicium:

Nam si molestus pergis esse, jam intro abripiere; atque ibi

Usque ad necem operiere loris. SA. Loris liber? Æs. Sic erit.

SA. O hominem impurum: hiccine libertatem aiunt æquam esse
omnibus?

Æs. Si satis jam debacchatus, leno, es; audi, si vis, nunc iam. 30

SA. Egon' debacchatus sum autem, an tu in me? Æs. Mitte
ista, atque ad rem redi.

SA. Quam rem? quo redeam? Æs. Jamne me vis dicere id,
quod ad te attinet?

SA. Cupio, æqui modo aliquid. Æs. Vah! leno iniqua me non volt loqui.

SA. Leno sum, fateor, pernicies communis adulescentium, Perjurus, pestis: tamen tibi a me nulla'st orta injuria. 35

Æs. Nam hercle etiam hoc restat. SA. Illuc, quæso, redi, quo cœpisti, Æschine.

Æs. Minis viginti tu illam emisti, quæ res tibi vortat male! Argenti tantum dabitur. SA. Quid, si ego tibi illam nolo vendere?

Coges me? Æs. Minime. SA. Namque id metui. Æs. Neque vendundam censeo,

Quæ libera'st: nam ego liberali illam assero causa manu. 40 Nunc vide, utrum vis; argentum accipere, an causam meditari tuam.

Delibera hoc, dum ego redeo, leno. SA. Pro supreme Jupiter! Minime miror, qui insanire occipiunt ex injuria.

Domo me eripuit, verberavit: me invito abduxit meam: Homini misero plus quingentos colaphos infregit mihi. 45

Ob malefacta hæc tantidem emtam postulat sibi tradier.

Verum enim, quando bene promeruit, fiat: suum jus postulat.

Age, jam cupio, modo si argentum reddat: sed ego hoc hariolor.

Ubi me dixero dare tanti, testis faciet illico,

Vendidisse me, de argento somnium: mox: cras redi. 50

Id quoque possum ferre, modo si reddat; quanquam injurium'st.

Verum cogito id, quod res est; quando eum quæstum occeperis,

Accipiunda et mussitanda injuria adulescentium'st.

Sed nemo dabit: frustra has egomet mecum rationes puto.

ACTUS II. SCENA II.

SYRUS. SANNIO.

Sy. Tace, egomet conveniam ipsum: cupide accipiat jam faxo: atque etiam

Bene dicat secum esse actum. Quid istuc, Sannio'st, quod te audio

Nescio quid concertasse cum hero? SA. Nunquam vidi iniquius

Certationem comparatam, quam hodie, quæ inter nos fuit:

Ego vapulando, ille verberando, usque ambo defessi sumus. 5

Sy. Tua culpa. SA. Quid facerem? Sy. Adulescenti morem gestum oportuit.

SA. Qui potui melius, qui hodie ei usque os præbui? Sy. Age, scis, quid loquar?

Pécuniam in loco negligere, maxumum interdum'st lucrum. Hui! Metuisti, si nunc de tuo jure concessisses paululum, atque Adulescenti esses morigeratus, hominum homo stultissime, 10 Ne non tibi istuc fœneraret. SA. Ego spem pretio non emo.

Sy. Nunquam rem facies: abi, non scis inescare homines, Sannio.

SA. Credo, istuc melius esse: verum ego nunquam adeo astutus fui,

Quin, quicquid possem, malletm auferre potius in præsentia.

Sy. Age, novi tuum animum: quasi jam usquam tibi sint viginti minæ, 15

Dum huic obsequare: præterea autem te aiunt proficisci Cyprum.

SA. Hem!

Sy. Coëmissem hinc, quæ illuc veheres, multa; navem conductam hoc scio

Animus tibi pendet: ubi illinc, spero, redieris tamen, hoc ages.

SA. Nusquam pedem: perii hercle: hac illi spe hoc inceperunt!

Sy. Timet:

Injeci scrupulum homini. SA. O scelera: illud vide, 20

Ut in ipso articulo oppressit: emtæ mulieres

Complures, et item hinc alia, quæ porto Cyprum.

Nisi eo ad mercatum venio, damnum est maxumum.

Nunc si hoc omittam, ac tum agam, ubi illinc rediero;

Nihil est: refrixerit res; nunc demum venis? 25

Cur passus? ubi eras? ut sit satius perdere,

Quam aut hic manere tamdiu, aut tum persequi.

Sy. Jamne enumerasti id, quod ad te rediturum putes?

SA. Hoccine illo dignum'st? hoccine inceptare Æschinum?

Per oppressionem ut hanc mi eripere postulet? 30

Sy. Labascit: unum hoc habeo: vide, si satis placet;

Potius quam venias in periculum, Sannio,

Servesne an perdas totum, dividuum face.

Minas decem corradet alicunde. SA. Hei mihi!

Etiam de sorte nunc venio in dubium miser? 35

Pudet nihil? omnes dentes labefecit mihi:

Præterea colaphis tuber est totum caput:

Etiam insuper defrudet? nusquam abeo. Sy. Ut lubet:

Numquid vis, quin abeam? SA. Immo hercle hoc quæso, Syre,

Ut ut hæc sunt acta, potius quam lites sequar, 40

Meum mihi reddatur, saltem quanti emta'st, Syre.
 Scio, non te esse usum antehac amicitia mea :
 Memorem me dices esse et gratum. SY. Sedulo
 Faciam : sed Ctesiphonem video : lætus est
 De amica. SA. Quid quod te oro ? SY. Paulisper mane. 45

ACTUS II. SCENA III.

CTESIPHO. SYRUS.

CT. Abs quivis homine, cum est opus, beneficium accipere
 gaudeas :
 Verum enimvero id demum juvat, si, quem æquom'st facere, is
 bene facit.
 O frater, frater ! quid ego te nunc laudem ? satis certo scio ;
 Nunquam ita magnifice quicquam dicam, id virtus quin superet tua
 Itaque unam hanc rem me habere præter alias præcipuam
 arbitror, 5
 Fratrem homini nemini esse primarum artium magis principem.
 SY. O Ctesipho. CT. O Syre, Æschinus ubi est ? SY. Ellum,
 te exspectat domi. CT. Hem !
 SY. Quid est ? CT. Quid sit ? illius opera, Syre, nunc vivo :
 festivom caput,
 Quine omnia sibi post putavit esse præ meo commodo :
 Maledicta, famam, meum amorem, et peccatum in sese trans-
 tulit. 10
 Nil supra pote : nam quid foris crepuit ? SY. Mane mane : ipse
 exit foras.

ACTUS II. SCENA IV.

ÆSCHINUS. SANNIO. CTESIPHO. SYRUS.

Æs. Ubi est ille sacrilegus ? SA. Me quærit : num quidnam
 effert ? occidi :
 Nil video. Æs. Ehem ! opportune : te ipsum quæro : quid fit,
 Ctesipho ?
 In tuto est omnis res ; omitte vero tristitiem tuam.
 CT. Ego illam hercle vero omitto, qui quidem te habeam fratrem :
 O mi Æschine,

O mi germane : ah . vereor, coram in os te laudare amplius, 5
Ne id assentandi magis, quam quo habeam gratum, facere
existumes.

Æs. Age, inepte, quasi nunc non norimus nos inter nos, Ctesipho.
Hoc mihi dolet, nos pæne sero scisse, et in eum rem locum
Redisse, ut, si omnes cuperent, tibi nil possent auxiliarier.

Ct. Pudebat. Æs. Ah ! stultitia'st istæc, non pudor : tam ob
parvolam 10

Rem pæne e patria ? turpe dictu : Deos quæso, ut istæc pro-
hibeant.

Ct. Peccavi. Æs. Quid aït tandem nobis Sannio ? Sy. Jam
mitis est.

Æs. Ego ad forum ibo, ut hunc absolvam : tu intro ad illam,
Ctesipho.

SA. Syre, insta. Sy. Eamus : namque hic properat in Cyprum.

SA. Ne tam quidem :

Quamvis etiam maneo otiosus hic. Sy. Reddetur, ne time. 15

SA. At ut omne reddat. Sy. Omne reddet : tace modo, ac
sequere hac. SA. Sequor.

Ct. Heus, heus, Syre. Sy. Ehem ! quid est ? Ct. Obsecro
hercle te, hominem istum impurissimum

Quam primum absolvitote ; ne, si magis irritatus siet,

Aliqua ad patrem hoc permanet ; atque ego tum perpetuo perierim.

Sy. Non fiet, bono animo es : tu cum illa te intus oblecta
interim : 20

Et lectulos jube sterni nobis, et parari cetera.

Ego jam transacta re convortam me domum cum opsonio.

Ct. Ita quæso : quando hoc bene successit, hilare hunc sumamus
diem.

ACTUS III. SCENA I.

SOSTRATA. CANTHARA.

So. Obsecro, mea nutrix, quid nunc fiet ? CA. Quid fiat
rogas ?

Recte edepol spero. So. Modo dolores, mea tu, occipiunt
primulum.

CA. Jam nunc times, quasi nusquam adfueris, nunquam tute
pepereris.

So. Miseram me, neminem habeo, solæ sumus : Geta autem hic non adest:

Nec est, quem ad obstetricem mittam, nec qui arcessat Æschinum. 5

CA. Pol is quidem jam hic aderit : nam nunquam unum intermittit diem,

Quin semper veniat. So. Solus mearum est miseriarum remedium.

CA. E re natæ melius fieri haud potuit, quam factum est, hera, Quando vitium oblatum est : quod ad illum attinet potissimum, Talem, tali ingenio atque animo, natum ex tanta familia. 10

So. Ita pol est ut dicis ; salvos nobis, Deos quæso, ut siet.

ACTUS III. SCENA II.

. GETA. SOSTRATA. CANTHARA.

GE. Nunc illud est, quod, si omnia omnes sua consilia conferant, Atque huic malo salutem quærant, auxili nihil afferant, Quod mihique, heræque, filiæque herili est : væ misero mihi, Tot res repente circumvallant, unde emergi non potest, Vis, egestas, injustitia, solitudo, infamia. 5
Hoccine sæclum ? O scelera, O genera sacrilega, O hominem impium.

So. Me miseram, quidnam'st, quod sic video timidum et properantem Getam ?

GE. Quem neque fides, neque jusjurandum, neque illum misericordia

Repressit, neque reflexit, neque quod partus instabat prope : Cui miseræ indigne per vim vitium obtulerat. So. Non intelligo 10

Satis, quæ loquatur. CA. Propius obsecro accedamus, Sostrata. GE. Ah !

Me miserum, vix sum compos animi, ita ardeo iracundia.

Nihil est, quod malim, quam illam totam familiam dari mi obviam,

Ut ego iram hanc in eos evomam omnem, dum ægritudo est hæc recens :

Satis mi id habeam supplici, dum hoc illos ulciscar modo : 15
Seni animam primum extinguerem ipsi, qui illud produxit scelus :

Tum autem Syrum impulsorem, vah! quibus illum lacerarem modis?

Sublimem medium arriperem, et capite pronum in terram statuerem,

Ut cerebro dispergat viam:

Adulescenti ipsi eriperem oculos: posthac præcipitem darem. 20

Ceteros ruerem, agerem, raperem, funderem, et prosternerem.

Sed cesso, heram hoc malo impertiri propere? So. Revocemus. Geta. GE. Hem!

Quisquis es, sine me. So. Ego sum Sostrata. GE. Ubinam es? te ipsam quærito:

Te expeto: oppido opportune te obtulisti mi obviam,

Hera. So. Quid est? quid trepidas? GE. Hei mi! So. Quid festinas, mi Geta? 25

Animam recipe. GE. Prorsus— So. Quid istuc "prorsus" ergo'st? GE. Periiimus:

Actum'st. So. Loquere ergo, obsecro te, quid sit. GE. Jam— So. Quid jam, Geta?

GE. Æschinus— So. Quid is ergo? GE. Alienus est ab nostra familia. So. Hem,

Perii! quare? GE. Amare occepit aliam. So. Væ miseræ mihi!

GE. Neque id occulte fert, ab lenone ipsus eripuit palam. 30

So. Satin' hoc certum'st? GE. Certum: hisce oculis egomet vidi, Sostrata. So. Ah!

Me miseram! quid jam credas? aut cui credas? nostrumne Æschinum?

Nostram omnium vitam, in quo nostræ spes opesque omnes sitæ? Qui se sine hac jurabat unum nunquam victurum diem?

Qui se in sui gremio positurum puerum dicebat patris? 35

Ita obsecraturum, ut liceret hanc se uxorem ducere?

GE. Hera, lacrymas mitte: ac potius, quod ad hanc rem opus est porro, consule,

Patiamur an narremus cuiquam. CA. Au au, mi homo! sanun'es? An proferendum hoc tibi videtur usquam? GE. Mi quidem non placet.

Jam primum illum alieno animo a nobis esse, res ipsa indicat. 40

Nunc si hoc palam proferimus, ille infitias ibit, sat scio:

Tua fama et gnatæ vita in dubium veniet: tum, si maxime

Fateatur, cum amet aliam non est utile huic, illi dari.

Quapropter quoquo pacto tacito'st opus. So. Ah! minime gentium :

Non faciam. GE. Quid ais? So. Proferam. CA. Hem, mea Sostrata, vide, quam rem agas. 45

So. Pejore res loco non potis est esse, quam in quo nunc sita'st. Primum indotata est : tum præterea, quæ secunda ei dos erat, Periit : pro virgine dari nuptum non potest : hoc reliquum est, Si infitias ibit, testis mecum est annulus, quem ipse amiserat. Postremo, quando ego mihi sum conscia, a me culpam esse hanc procul, 50

Neque pretium neque rem ullam intercesse aut illa aut me indignam, Geta,

Experiar. GE. Quid istic? cedo, ut melius dicas. So. Tu, quantum potes,

Abi, atque Hegioni cognato hujus rem enarrato omnem ordine : Nam is nostro Simulo fuit summus, et nos coluit maxume.

GE. Nam hercle alius nemo respicit nos. So. Propere tu, mea Canthara, 55

Curre : obstetricem arcesse : ut, cum opus sit, ne in mora nobis siet.

ACTUS III. SCENA III.

DEMEA. SYRUS.

DE. Disperii : Ctesiphonem audiui filium

Una adfuisse in raptione cum Æschino.

Id misero restat mihi mali, si illum potest,

Qui alicui rei est, etiam eum ad nequitiam adducere.

Ubi ego illum quæram? credo abductum in ganeum 5

Aliquo : persuasit ille impurus, sat scio.

Sed eccum Syrum ire video : hinc scibo jam, ubi siet.

Atque hercle hic de grege illo est : si me senserit

Eum quæritare, nunquam dicet carnufex.

Non ostendam, id me velle. SY. Omnem rem modo seni, 10

Quo pacto haberet, enarramus ordine.

Nil quicquam vidi lætius. DE. Pro Jupiter!

Hominis stultitiam! SY. Collaudavit filium :

Mihi, qui id dedissem consilium, egit gratias.

DE. Disrumpor. SY. Argentum annumeravit illico : 15

Dedit præterea in sumtum, dimidium minæ :

Id distributum sane est ex sententia. DE. Hem !

Huic mandes, si quid recte curatum velis.

SY. Ehem ! Demea, haud aspexeram te : quid agitur ?

DE. Quid agatur ? vostram nequeo mirari satis 20

Rationem. SY. Est hercle inepta, ne dicam dolo, atque

Absurda. Pisces ceteros purga, Dromo :

Congrum istum maxumum in aqua sinito ludere

Paulisper : ubi ego venero, exossabitur :

Prius nolo. DE. Hæccine flagitia — ? SY. Mi quidem non
placent : 25

Et clamo sæpe. Salsamenta hæc, Stephanio,

Fac macerentur pulchre. DE. Di vostram fidem !

Utrum studione id sibi habet, an laudi putat

Fore, si perdidit gnatum ? væ misero mihi,

Videre videor jam diem illum, cum hinc egens 30

Profugiet aliquo militatum. SY. O Demea,

Istuc est sapere, non quod ante pedes modo'st

Videre, sed etiam illa, quæ futura sunt,

Prospicere. DE. Quid ? istæc jam penes vos psaltria est ?

SY. Ellam intus. DE. Eho, an est domi habiturus ? SY. Credo :
ut est 35

Dementia. DE. Hæccine fieri ? SY. Inepta lenitas

Patris, et facilitas prava. DE. Fratris me quidem

Pudet pigetque. SY. Nimium inter vos, Demea, ac

Non quia ades præsens dico hoc, pernimum interest.

Tu, quantus quantus, nil nisi sapientia es : 40

Ille, somnium : sineres vero illum tu tuum

Facere hæc ? DE. Sinerem illum ? aut non sex totis mensibus

Prius olfecissem, quam ille quicquam cœperet ?

SY. Vigilantiam tuam tun' mihi ? DE. Sic sit modo,

Ut nunc est, quæso. SY. Ut quisque suum volt esse, ita'st. 45

DE. Quid eum ? vidistin' hodie ? SY. Tuumne filium ?

Abigam hunc rus : jamdudum aliquid ruri agere arbitror.

DE. Satin' scis ibi esse ? SY. Oh ! quem egomet produxi.

DE. Optume'st.

Metui, ne hæreret hic. SY. Atque iratum admodum.

DE. Quid, autem ? SY. Adortus jurgio est fratrem apud forum 50

De psaltria hac. DE. Ain' vero ? SY. Vah ! nil reticuit.

Nam, ut numerabatur forte argentum, intervenit

Homo de improvviso : cœpit clamare, " O Æschine,
 Hæccine flagitia facere te ? hæc te admittere
 Indigna genere nostro ? " DE. Oh ! lacrymo gaudio. 55
 SY. " Non tu hoc argentum perdis, sed vitam tuam."
 DE. Salvos sit, spero ; erit similis majorum suum. SY. Hui !
 DE. Syre, præceptorum'st plenus istorum ille. SY. Phy !
 Domi habuit, unde disceret. DE. Fit sedulo :
 Nil prætermitto : consuefacio : denique, 60
 Inspicere, tanquam in speculum, in vitas omnium
 Jubeo : atque ex aliis sumere exemplum sibi.
 " Hoc facito." SY. Recte sane. DE. " Hoc fugito." SY. Callide.
 DE. " Hoc laudi est." SY. Istæc res est. DE. " Hoc vitio datur."
 SY. Probissume. DE. Porro autem. SY. Non hercle otium'st 65
 Nunc mi auscultandi : pisces ex sententia
 Nactus sum : hi mihi ne corrumpantur, cautio'st :
 Nam id nobis tam flagitium'st, quam illa, O Demea,
 Non facere vobis, modo quæ dixti : et, quod queo,
 Conservis ad eundem istunc præcipio modum : 70
 Hoc salsum'st, hoc adustum'st, hoc lautum'st parum :
 Illud recte : iterum sic memento : sedulo
 Moneo, quæ possum pro mea sapientia :
 Postremo, tanquam in speculum, in patinas, Demea,
 Inspicere jubeo, et moneo, quid facto usus sit. 75
 Inepta hæc esse, nos quæ facimus, sentio :
 Verum quid facias ? ut homo'st, ita morem geras.
 Nunquid vis ? DE. Mentem vobis meliorem dari.
 SY. Tu rus hinc ibis ? DE. Recta. SY. Nam quid tu hic agas,
 Ubi, siquid bene præcipias, nemo obtemperet ? 80
 DE. Ego vero hinc abeo, quando is, quamobrem huc veneram,
 Rus abiit : illum curo : unum illud ad me attinet,
 Quando ita volt frater : de istoc ipse viderit.
 Sed quis illic est, quem video procul ? estne Hegio
 Tribulis noster ? si satis cerno, is hercle : vah ! 85
 Homo amicus nobis jam inde a puero : Di boni,
 Næ illiusmodi jam magna nobis civium
 Pænuria'st, antiqua virtute ac fide.
 Haud cito mali quid ortum ex hoc sit publice.
 Quam gaudeo : ubi etiam hujus generis reliquias 90
 Restare video, vivere etiam nunc lubet.
 Opperiar hominem hic, ut salutem et colloquar.

ACTUS III. SCENA IV.

HEGIO. GETA. DEMEA. PAMPHILA.

- HE. Pro Di immortales ! facinus indignum, Geta :
 Quid narras ? GE. Sic est factum. HE. Ex illan' familia
 Tam illiberale facinus esse ortum ? O Æschine,
 Pol haud paternum istuc dedisti. DE. Videlicet
 De psalteria hoc audivit : id illi nunc dolet 5
 Alieno : pater is nihili pendit : hei mihi,
 Utinam hic prope adesset alicubi : atque audiret hæc.
 HE. Nisi facient, quæ illos æquom'st, haud sic auferent.
 GE. In te spes omnis, Hegio, nobis sita est :
 Te solum habemus, tu es patronus, tu pater ; 10
 Ille tibi moriens nos commendavit senex :
 Si deseris tu, periimus. HE. Cave dixeris :
 Neque faciam, neque me satis pie posse arbitror.
 DE. Adibo. Salvere Hegionem plurimum
 Jubeo. HE. Oh ! te quærebam ipsum · salve, Demea. 15
 DE. Quid autem ? HE. Major filius tuus Æschinus,
 Quem fratri adoptandum dedisti, neque boni,
 Neque liberalis functus officium est viri.
 DE. Quid istuc est ? HE. Nostrum amicum noras Simulum,
 atque
 Æqualem ? DE. Quidni ? HE. Filiam ejus virginem 20
 Vitiavit. DE. Hem ! HE. Mane : nondum audisti, Demea,
 Quod est gravissimum. DE. An quid est etiam amplius ?
 HE. Vero amplius : nam hoc quidem ferundum aliquo modo'st :
 Persuasit nox, amor, vinum, adulescentia :
 Humanum'st : ubi scit factum, ad matrem virginis 25
 Venit ipso ultro, lacrymans, orans, obsecrans,
 Fidem dans, jurans, se illam ducturum domum.
 Ignotum'st ; tacitum'st ; creditum'st : virgo ex eo
 Compressu gravis facta est ; mensis decimus est :
 Ille bonus vir nobis psalteriam, si Dis placet, 30
 Paravit, quicum vivat : illam deserit.
 DE. Pro certon' tu istæc dicis ? HE. Mater virginis
 In medio'st ; ipsa virgo ; res ipsa : hic Geta
 Præterea, ut captus servolorum est, non malus
 Neque iners : alit illas ; solus omnem familiam 35

Sustentat Hunc abduce, vinci, quære rem.

GE. Immo hercle extorque, nisi ita factum'st, Demea :

Postremo non negabit ; coram ipsum cedo.

DE. Pudet : nec, quid agam, neque, quid huic respondeam,

Scio. PA. Miseram me, differor doloribus. 40

Juno Lucina fer opem : serva me, obsecro. HE. Hem !

Numnam illa quæso parturit ? GE. Certe, Hegio. HE. Hem !

Illæc fidem nunc vostram implorat, Demea ;

Quod vos vis cogit, id voluntate impetret.

Hæc primum ut fiant, Deos quæso, ut vobis decet. 45

Sin aliter animus vester est ; ego, Demea,

Summa vi defendam has atque illum mortuum.

Cognatus mi erat : una a pueris parvolis

Sumus educti : una semper militiæ et domi

Fuimus : paupertatem una pertulimus gravem. 50

Quapropter nitar, faciam, experiar, denique

Animam relinquam potius, quam illas deseram.

Quid mihi respondes ? DE. Fratrem conveniam Hegio :

Is, quod mihi de hac re dederit consilium, id sequar.

HE. Sed, Demea, hoc tu facito cum animo cogites, 55

Quam vos facillume agitis, quam estis maxume

Potentes, dites, fortunati, nobiles,

Tam maxume vos æquo animo æqua noscere

Oportet, si vos voltis perhiberi probos.

DE. Redito : fient, fieri quæ æquom'st, omnia. 60

HE. Decet te facere. Geta, duc me intro ad Sostratam.

DE. Non me indicente hæc fiunt ; utinam hic sit modo

Defunctum ; verum nimia illæc licentia

Profecto evadet in aliquod magnum malum.

Ibo, ac requiram fratrem, ut in eum hæc evomam. 65

ACTUS III. SCENA V.

HEGIO.

Bono animo fac sis, Sostrata ; et istam, quod potes,

Fac consolere : ego Micionem, si apud forum'st,

Conveniam ; atque, ut res gesta'st, narrabo ordine :

Si ita est, facturus ut sit officium suum,

Faciat : sin aliter de hac re est ejus sententia, 5

Respondeat mi : ut, quid agam, quam primum sciam.

ACTUS IV. SCENA I.

CTESIPHO. SYRUS.

Ct. Ain', patrem hinc abisse rus? Sy. Jam dudum. Ct. Dic sodes. Sy. Apud villam'st.

Nunc cum maxume operis aliquid facere credo. Ct. Utinam quidem,

Quod cum salute ejus fiat, ita se defetigarit velim,
Ut triduo hoc perpetuo prorsum e lecto nequeat surgere.

Sy. Ita fiat, et istoc si quid potis est rectius. Ct. Ita: nam hunc diem 5

Nimis misere cupio, ut cœpi, perpetuum in lætitia degere.

Et illud rus nulla alia causa tam male odi, nisi quia prope

Est: quod si abesset longius,

Prius nox oppressisset illic, quam huc reverti posset iterum.

Nunc, ubi me illic non videbit, jam huc recurret, sat scio: 10

Rogabit me, ubi fuerim: quem ego hodie toto non vidi die:

Quid dicam? Sy. Nilne in mentem est? Ct. Nusquam quicquam. Sy. Tanto nequior.

Cliens, amicus, hospes, nemo'st vobis? Ct. Sunt: quid postea?

Sy. Hisce opera ut data sit. Ct. Quæ non data sit? non potest fieri. Sy. Potest.

Ct. Interdiu: sed si hic pernacto, causæ quid dicam, Syre? 15

Sy. Vah! quam vellem etiam noctu amicis operam mos esset dari.

Quin tu otiosus es: ego illius sensum pulchre calleo.

Cum fervit maxume, tam placidum, quam ovis est, reddo. Ct. Quo modo?

Sy. Laudarier te audit libenter: facio te apud illum Deum:

Virtutes narro. Ct. Measne? Sy. Tuas: homini illico lacrymæ cadunt, 20

Quasi puero, gaudio: hem tibi autem! Ct. Quidnam est? Sy. Lupus in fabula.

Ct. Paterne? Sy. Is ipsus. Ct. Syre, quid agimus? Sy. Fuge modo intro, ego videro.

Ct. Si quid rogabit, nusquam tu me: audistin'? Sy. Potin' ut desinas?

ACTUS IV. SCENA II.

DEMEA. CTESIPHO. SYRUS.

DE. Næ ego homo infelix! primum fratrem nusquam invenio gentium:

Præterea autem, dum illum quæro, a villa mercenarium

Vidi: is filium negat esse ruri: nec quid agam scio.

CT. Syre. SY. Quid est? CT. Men' quærit? SY. Verum.

CT. Perii. SY. Quin tu bono animo es.

DE. Quid hoc, malum, infelicitatis? nequeo satis decernere: 5
Nisi me credo huic esse natum rei, ferundis miseriis.

Primus sentio mala nostra: primus rescisco omnia:

Primus porro obnuntio: ægre solus, si quid fit, fero.

SY. Rideo hunc: se primum ait scire: is solus nescit omnia.

DE. Nunc redeo: si forte frater redierit, viso. CT. Syre, 10

Obsecro, vide, ne ille huc prorsus se irruat. SY. Etiam taces?

Ego cavebo. CT. Nunquam hercle hodie ego istuc committam tibi:

Nam me in cellulam aliquam cum illa concludam: id tutissimum'st.

SY. Age, tamen ego hunc amovebo. DE. Sed eccum sceleratum Syrum.

SY. Non hercle hic quidem perdurare quisquam, si sic fit, potest. 15

Scire equidem volo, quot mihi sint domini: quæ hæc est miseria?

DE. Quid ille gannit? quid volt? quid ais, bone vir? est frater domi?

SY. Quid, malum, "bone vir" mihi narras? equidem perii.

DE. Quid tibi est?

SY. Rogitas? Ctesipho me pugnis miserum, et istam psaltriam

Usque occidit. DE. Hem, quid narras? SY. Hem, vide, ut discidit labrum. 20

DE. Quamobrem? SY. Me impulsore hanc emtam esse ait

DE. Non tu eum rus hinc modo

Produce aibas? SY. Factum: verum venit post insaniens:

Nil pepercit: non puduisse verberare hominem senem?

Quem ego, puerum modo tantillum, in manibus gestavi meis?

DE. Laudo: O Ctesipho, patriissas: abi, virum te judico. 25

SY. Laudas? næ ille continebit posthac, si sapiet, manus.

DE. Fortiter. SY. Perquam, quia miseram mulierem et me servolum,

Qui referire non audebam, vicit : hui ! perfortiter.

DE. Non potuit melius : idem, quod ego, sensit, te esse huic rei caput.

Sed estne frater intus ? SY. Non est. DE. Ubi illum quæram, cogito. 30

SY. Scio, ubi sit, verum hodie nunquam monstrabo. DE. Hem ! quid ais ? SY. Ita.

DE. Diminuetur tibi quidem jam cerebrum. SY. At nomen nescio

Illius hominis, sed locum novi, ubi sit. DE. Dic ergo locum.

SY. Nostin' porticum apud macellum hac deorsum ? DE. Quidni noverim ?

SY. Præterito hac recta platea sursus : ubi eo veneris, 35

Clivos deorsum vorsum est ; hac te præcipitato : postea

Est ad hanc manum sacellum : ibi angiportum propter est :

Illic, ubi etiam caprificus magna est. DE. Novi. SY. Hac pergito.

DE. Id quidem angiportum non est pervium. SY. Verum hercle. Vah !

Censen', hominem me esse ? erravi : in porticum rursum redi : 40

Sane hac multo propius ibis, et minor est erratio.

Scin' Cratini hujus ditis ædes ? DE. Scio. SY. Ubi eas præterieris,

Ad sinistram hac recta platea ; ubi ad Dianæ veneris,

Ito ad dextram : prius quam ad portam venias, apud ipsum lacum

Est pistrilla, et exadvorsum fabrica : ibi est. DE. Quid ibi facit ? 45

SY. Lectulos in sole ilignis pedibus faciundos dedit.

DE. Ubi potetis vos ? bene sane : sed cesso ad eum pergere ?

SY. I sane : ego te exercebo hodie, ut dignus es, silicernium.

Æschinus odiosus cessat : prandium corrumpitur :

Ctesipho autem in amore est totus : ego jam prospiciam mihi : 50

Nam jam adibo, atque unum quicquid, quod quidem erit bellissimum,

Carpam : et cyathos sorbilans paulatim hunc producam diem.

ACTUS IV. SCENA III.

MICIO. HEGIO.

MI. Ego in hac re nil reperio, quamobrem lauder tantopere,
Hegio.

Meum officium facio: quod peccatum a nobis ortum'st, corrigo.

Nisi si me in illo credidisti esse hominum numero, qui ita putant;

Sibi fieri injuriam ultro, si, quam fecere ipsi, expostules,

Et ultro accusant: id quia non est a me factum, agis gratias? 5

HE. Ah! minime: nunquam te aliter atque es, in animum induxi
meum.

Sed quæso, ut una mecum ad matrem virginis eas, Micio,

Atque istæ eadem, quæ mihi dixti, tute dicas mulieri;

Suspicionem hanc propter fratrem esse: ejus esse illam psaltriam.

MI. Si ita æquom censes, aut si ita opus est facto, eamus. HE. Bene
facis. 10

Nam et illi jam animum rellevaris, quæ dolore ac miseria

Tabescit: et tuo officio fueris functus: sed, si aliter putas,

Egomet narrabo, quæ mihi dixti. MI. Immo ego quoque ibo.

HE. Bene facis:

Omnes, quibus res sunt minus secundæ, magis sunt, nescio quo
modo,

Suspiciosi: ad contumeliam omnia accipiunt magis: 15

Propter suam impotentiam se semper credunt negligi.

Quapropter te ipsum purgare ipsis coram, placabilius est.

MI. Et recte et verum dicis. HE. Sequere me ergo hac intro.

MI. Maxume. †

ACTUS IV. SCENA IV.

ÆSCHINUS.

Discrucior animi: hoccine de improvise mali mihi objici.

Tantum, ut neque, quid nunc de me faciam, nec, quid agam,
certum siet?

Membra metu debilia

Sunt: animus timore

Obstupuit: pectore nil

Sistere consili quit.

Vah ! quomodo hac me expediam turba ? tanta nunc

Suspicio de me incidit :

Neque ea immerito : Sostrata

Credit, mihi me psaltriam hanc emissee : id anus mi indicium
fecit. 10

Nam ut hinc forte ea ad obstetricem erat missa, ubi eam vidi,
illico

Accedo ; rogito, Pamphila quid agat ; jamne partus adsiet ;

Eone obstetricem arcessat : illa exclamat, " Abi, abi, jam, Æschine,
Satis diu dedisti verba : sat adhuc tua nos frustrata'st fides."

Hem ! quid istuc, obsecro, inquam'st ? " Valeas, habeas illam,
quæ placet." 15

Sensi illico, id illas suspicari : sed me reprehendi tamen,

Ne quid de fratre garrulæ illi dicerem, ac fieret palam.

Nunc quid faciam ? dicam, fratris esse hanc ? quod minime'st opus

Usquam efferri : ac mitto : fieri potis est, ut ne qua exeat :

Ipsam id metuo ut credant : tot concurrunt verisimilia : 20

Egomet rapui : ipse egomet solvi argentum : ad me abducta est
domum.

Hæc adeo mea culpa fateor fieri : non me hanc rem patri,

Ut ut erat gesta, indicasse ? exorasset, ut eam ducerem.

Cessatum usque adhuc est : nunc porro, Æschine, expergiscere :

Nunc hoc primum'st ; ad illas ibo, ut purgem me : accedam ad
fores. 25

Perii ! horresco semper, ubi pultare hasce occipio miser.

Heus, heus : Æschinus ego sum : aperite aliquis actutum ostium.

Prodit nescio quis : concedam huc.

ACTUS IV. SCENA V.

MICIO. ÆSCHINUS.

MI. Ita, uti dixti, Sostrata,

Facito : ego Æschinum conveniam ; ut, quomodo acta hæc sunt,
sciat.

Sed quis ostium hoc pultavit ? Æs. Pater hercle est, perii !

MI. Æschine.

Æs. Quid huic hic negoti'st ? MI. Tune has pepulisti fores ?

Tacet : cur non ludo hunc aliquantisper ? melius est ; 5

Quandoquidem hoc nunquam mi ipse voluit credere.

Nil mihi respondes? Æs. Non equidem istas, quod sciam.

MI. Ita : nam mirabar, quid hic negoti esset tibi.

Erubuit : salva res est. Æs. Dic sodes, pater,

Tibi vero quid istic rei fuit? MI. Nil mihi quidem. 10

Amicus quidam me a foro abduxit modo

Huc advocatum sibi. Æs. Quid? MI. Ego dicam tibi :

Habitant hic quædam mulieres ; pauperculæ,

Ut opinor, has non nosse te : et certo scio :

Neque enim diu huc commigrarunt. Æs. Quid tum postea? 15

MI. Virgo est cum matre. Æs. Perge. MI. Hæc virgo orba'st
patre :

Hic meus amicus illi genere est proximus :

Huic leges cogunt nubere hanc. Æs. Perii! MI. Quid est?

Æs. Nil : recte : perge. MI. Is venit ut secum avehat :

Nam habitat Miletî. Æs. Hem ! virginem ut secum avehat? 20

MI. Sic est. Æs. Miletum usque obsecro? MI. Ita. Æs. Animo
male'st.

Quid ipsæ? quid aiunt? MI. Quid illas censes? nihil enim.

Commenta mater est, esse ex alio viro,

Nescio quo, puerum natum : neque eum nominat :

Priorem esse illum, non oportere huic dari. 25

Æs. Eho, nonne hæc justa tibi videntur postea?

MI. Non. Æs. Obsecro non? an illam hinc abducet, pater?

MI. Quid illam ni abducat? Æs. Factum a vobis duriter,

Immisericorditerque, atque etiam, si est, pater,

Dicendum magis aperte, illiberaliter. 30

ME. Quamobrem? Æs. Rogas me? quid illi tandem creditis

Fore animi misero, qui cum ea consuevit prior?

Qui infelix haud scio an illam misere nunc amat,

Cum hanc sibi videbit præsens præsentem eripi,

Abduci ab oculis? facinus indignum, pater. 35

MI. Qua ratione istuc? quis despondit? quis dedit?

Cui, quando nupsit? auctor his rebus quis est?

Cur duxit alienam? Æs. An sedere oportuit

Domi virginem tam grandem, dum cognatus hinc

Illinc veniret, exspectantem? hæc, mi pater, 40

Te dicere æquom fuit, et id defendere.

MI. Ridiculum : advorsusne illum causam dicerem,

Cui veneram advocatus? sed quid ista, Æschine,

Nostra? aut quid nobis cum illis? abeamus : quid est?

Quid lacrymas? *Æs.* Pater, obsecro, ausculta. *MI.* *Æschine,*
audivi omnia, 45

Et scio: nam te amo: quo magis, quæ agis, curæ sunt mihi.

Æs. Ita velim me promerentem ames, dum vivas, mi pater,
Ut me hoc delictum admisisse in me, id mihi vehementer dolet:
Et me tui pudet. *MI.* Credo hercle: nam ingenium novi tuum
Liberales: sed vereor, ne indiligens nimium sies. 50

In qua civitate tandem te arbitrare vivere?

Virginem vitiasti, quam te non jus fuerat tangere.

Jam peccatum primum id magnum, magnum, at humanum tamen.

Fecere alii sæpe, item boni: at postquam id evenit, cedo,
Numquid circumspexti? aut numquid tute prospexti tibi, 55

Quid fieret? qua fieret? si te mi ipsum puduit dicere,
Qua resciscerem? hæc dum dubitas, menses abierunt decem.

Prodidisti et te, et illam miseram, et gnatum, quod quidem in te
fuit.

Quid credebas? dormienti hæc tibi confecturos Deos?

Et illam sine tua opera in cubiculum iri deductum domum? 60
Nolim ceterarum rerum te socordem eodem modo.

Bono animo es, duces uxorem. *Æs.* Hem! *MI.* Bono animo
es, inquam. *Æs.* Pater,

Obsecro, num ludis tu nunc me? *MI.* Ego te? quamobrem?
Æs. Nescio:

Nisi tam misere hoc esse cupio verum, eo vereor magis.

MI. Abi domum, ac Deos comprecare, ut uxorem arcessas: abi. 65

Æs. Quid, jam uxorem? *MI.* Jam. *Æs.* Jam? *MI.* Jam
quantum potest. *Æs.* Di me, pater,

Omnes oderint, ni magis te, quam oculos nunc ego amo meos.

MI. Quid? quam illam? *Æs.* *Æque.* *MI.* Perbenigne.
Æs. Quid? ille ubi est Milesius?

MI. Abiit, periit, navem ascendit; sed cur cessas? *Æs.* Abi,
pater:

Tu Deos potius comprecare: nam tibi eos certo scio, 70
Quo vir melior multo es, quam ego, obtemperaturos magis.

MI. Ego eo intro: ut, quæ opus sunt, parentur; tu fac ut dixi, si
sapis.

Æs. Quid hoc est negoti? hoc est, patrem esse. aut hoc est, filium
esse?

Si frater aut sodalis esset, qui magis morem gereret?

Hic non amandus? hiccine non gestandus in sinu est? hem; 75

Itaque adeo magnam mi injicit sua commoditate curam :
 Ne imprudens faciam forte, quod nolit, sciens cavebo.
 Sed cesso ire intro, ne moræ meis nuptiis egomet sim ?

ACTUS IV. SCENA VI.

DEMEA

Defessus sum ambulando : ut, Syre, te cum tua
 Monstratione magnus perdat Jupiter.
 Perreptavi usque omne oppidum : ad portam, ad lacum :
 Quo non ? nec fabrica illi ulla erat : nec fratrem homo
 Vidisse se aibat quisquam : nunc vero domi
 Certum obsidere est usque, donec redierit. 5

ACTUS IV. SCENA VII.

MICIO. DEMEA.

MI. Ibo, illis dicam, nullam esse in nobis moram.
 DE. Sed eccum ipsum : te jamdudum quæro, O Micio.
 MI. Quidnam ? DE. Fero alia flagitia ad te ingentia
 Boni illius adolescentis. MI. Ecce autem. DE. Nova,
 Capitalia. MI. Ohe ! jam— DE. Ah ! nescis, qui vir sit.
 MI. Scio. 5
 DE. O stulte, tu de psaltria me somnias
 Agere : hoc peccatum in virginem est civem. MI. Scio.
 DE. Oho ! scis et patere ? MI. Quidni patiar ? DE. Dic mihi,
 Non clamas ? non insanis ? MI. Non : malim quidem—
 DE. Puer natus'st. MI. Di bene vortant. DE. Virgo nihil
 habet. 10
 MI. Audivi. DE. Et ducenda indotata'st. MI. Scilicet.
 DE. Quid nunc futurum'st ? MI. Id enim, quod res ipsa fert :
 Illinc huc transferetur virgo. DE. O Jupiter,
 Istoccine pacto oportet ? MI. Quid faciam amplius ?
 DE. Quid facias ? si non ipsa re tibi istuc dolet, 15
 Simulare certe est hominis. MI. Quin jam virginem
 Despondi : res composita est : fiunt nuptiæ :
 Demsi metum omnem : hæc magis sunt hominis. DE. Ceterum,
 Placet tibi factum, Micio ? MI. Non, si queam

- Mutare : nunc cum non queo, animo æquo fero. 20
 Ita vita'st hominum, quasi si ludas tesseris.
 Si illud, quod maxume opus est jactu, non cadit,
 Illud, quod cecidit forte, id arte ut corrigas.
 DE. Corrector ! nempe tua arte viginti minæ
 Pro psaltria periere : quæ, quantum potest, 25
 Aliquo abjicienda est : si non pretio, gratiis.
 MI. Neque est, neque illam sane studeo vendere.
 DE. Quid illa igitur facias ? MI. Domi erit. DE. Pro Divom
 fidem,
 Meretrix et mater familias una in domo ?
 MI. Cur non ? DE. Sanumne credis te esse ? MI. Equidem 30
 arbitror
 DE. Ita me Di ament, ut video tuam ego ineptiam ;
 Facturum credo, ut habeas, quicum cantites.
 MI. Cur non ? DE. Et nova nupta eadem hæc discet
 MI. Scilicet.
 DE. Tu inter eas restim ductans saltabis. MI. Probe.
 Et tute nobiscum una, si opus sit. DE. Hei mihi !
 Non te hæc pudent ? MI. Jam vero omitte, O Demea,
 Tuam istanc iracundiam : atque ita, uti decet,
 Hilarum ac lubentem fac te gnati in nuptiis.
 Ego hos conveniam : post huc redeo. DE. O Jupiter,
 Hancine vitam ! hoscine mores ! hanc dementiam ! 40
 Uxor sine dote veniet : intus psaltria est :
 Domus sumtuosa : adulescens luxu perditus :
 Senex delirans : ipsa si cupiat Salus,
 Servare prorsus non potest hanc familiam.

ACTUS V. SCENA I.

SYRUS. DEMEA.

- SY. Edepol, Syrisce, te curasti molliter,
 Lauteque munus administrasti tuum :
 Abi : sed postquam intus sum omnium rerum satur,
 Prodeambulare huc libitum est. DE. Illuc sis vide ;
 Exemplum disciplinæ. SY. Ecce autem hic adest 5
 Senex noster : quid fit ? quid tu es tristis ? DE. Oh, scelus !
 SY. Ohe, jam : tu verba fundis hic sapientia ?

DE. Tu si meus esses— SY. Dis quidem esses, Demea;
 Ac tuam rem constabilisses. DE. Exemplo omnibus
 Curarem ut esses. SY. Quamobrem? quid feci? DE. Rogas? 10
 In ipsa turba, atque in peccato maxumo,
 Quod vix sedatum satis est, potasti, scelus,
 Quasi re bene gesta. SY. Sane nollem huc exitum.

ACTUS V. SCENA II.

DROMO. SYRUS. DEMEA.

DR. Heus, Syre, rogat te Ctesipho, ut redeas. SY. Abi.
 DE. Quid Ctesiphonem hic narrat? SY. Nil. DE. Eho!
 carnufex,
 Est Ctesipho intus? SY. Non est. DE. Cur hic nominat?
 SY. Est alius quidam, parasitaster paululus:
 Nostin'? DE. Jam scibo. SY. Quid agis? quo abis? DE. Mitte
 me. 5
 SY. Noli, inquam. DE. Non manum abstines, mastigia?
 An tibi jam mavis cerebrum dispergam hic? SY. Abit.
 Edepol commissatorem haud sane commodum,
 Præsertim Ctesiphoni: quid ego nunc agam?
 Nisi dum hæ silescunt turbæ, interea in angulum 10
 Aliquo abeam, atque edormiscam hoc villi: sic agam.

ACTUS V. SCENA III.

MICIO. DEMEA.

MI. Parata a nobis sunt, ita ut dixi, Sostrata,
 Ubi vis: quisnam a me pepulit tam graviter fores?
 DE. Hei mihi! quid faciam? quid agam? quid clamem? aut
 querar?
 O cælum, O terra, O maria Neptuni. MI. Hem tibi!
 Rescivit omnem rem: id nunc clamat scilicet: 5
 Paratæ lites: succurrendum'st. DE. Eccum, adest
 Communis corruptela nostrum liberum.
 MI. Tandem reprime iracundiam, atque ad te redi.
 DE. Repressi, redii, mitto maledicta omnia:
 Rem ipsam putemus: dictum inter nos hoc fuit, 10

Ex te adeo est ortum, ne tu curares meum,
Neve ego tuum? responde. MI. Factum'st, non nego.

DE. Cur nunc apud te potat? cur recipis meum?

Cur emis amicam, Micio? numquid minus

Mihi idem jus æquum'st esse, quod mecum'st tibi? 15

Quando ego tuum non curo, ne cura meum.

MI. Non æquom dicis. DE. Non? MI. Nam vetus verbum
hoc quidem'st,

Communia esse amicorum inter se omnia.

DE. Facete! nunc demum istæc nata oratio'st.

MI. Ausculta paucis, nisi molestum'st, Demea. 20

Principio, si id te mordet, sumtum filii

Quem faciunt, quæso, hoc facito tecum cogites:

Tu illos duo olim pro re tollebas tua,

Quod satis putabas tua bona ambobus fore;

Et me tum uxorem credidisti scilicet 25

Ducturum: eandem illam rationem antiquam obtine;

Conserva, quære, parce; fac, quamplurimum

Illis relinquas, gloriamque istanc tibi:

Mea, quæ præter spem evenere, utantur sine:

De summa nil decedet: quod hinc accesserit, 30

Id de lucro putato esse omne: hæc si voles

In animo vere cogitare, Demea,

Et mi et tibi et illis demseris molestiam.

DE. Mitto rem: consuetudinem ipsorum. MI. Mane:

Scio: istuc ibam: multa in homine, Demea, 35

Signa insunt, quibus ex conjectura facile fit:

Duo cum idem faciunt, sæpe ut possis dicere

Hoc licet impune facere huic, illi non licet:

Non quo dissimilis res sit, sed quo is, qui facit.

Quæ ego in illis esse video, ut confidam, fore 40

Ita ut volumus: video eos sapere, intelligere, in loco

Vereri, inter se amare: scire est liberum

Ingenium atque animum: quo vis illos tu die

Reducas: at enim metuas, ne ab re sint tamen

Omissiores paulo: O noster Demea, 45

Ad omnia alia ætate sapimus rectius:

Solum unum hoc vitium senectus affert hominibus,

Attentiores sumus ad rem omnes, quam sat est:

Quod illos sat ætas acuet. DE. Ne nimium modo

Bonæ tuæ istæ nos rationes, Micio, 50
 Et tuus iste animus æquus subvortat. MI. Tace,
 Non fiet : mitte jam istæc : da te hodie mihi :
 Expurge frontem. DE. Scilicet ita tempus fert,
 Faciundum'st : ceterum rus cras cum filio
 Cum primo luci. MI. Immo de nocte censeo : 55
 Hodie modo hilarum te face. DE. Et istam psaltriam
 Una illuc mecum hinc abstraham. MI. Pugnaveris.
 Eo pacto prorsum illi alligaris filium.
 Modo facito, ut illam serves. DE. Ego istuc videro : atque
 Illi favillæ plena, fumi ac pollinis, 60
 Coquendo sit faxo et molendo : præter hæc
 Meridie ipso faciam ut stipulam colligat :
 Tam excoctam reddam atque atram, quam carbo'st. MI. Placet.
 Nunc mihi videre sapere : atque equidem filium,
 Tum etiam si nolit, cogam, ut cum illa una cubet. 65
 DE. Derides ? fortunatus, qui isto animo sies :
 Ego sentio. MI. Ah ! pergisne ? DE. Jam jam desino.
 MI. I ergo intro ; et cui rei est, ei rei hunc sumamus diem.

ACTUS V. SCENA IV.

DEMEA.

Nunquam ita quisquam bene subducta ratione ad vitam fuit,
 Quia res, ætas, usus semper aliquid apportet novi ;
 Aliquid moneat ; ut illa, quæ te scire credas, nescias ;
 Et quæ tibi putaris prima, in experiundo ut repudies :
 Quod nunc mi evenit : nam ego vitam duram, quam vixi usque
 adhuc, 5
 Prope decurso spatio, omitto : id quamobrem ? re ipsa reperi,
 Facilitate nihil esse homini melius neque clementia.
 Id esse verum, ex me atque ex fratre cuivis facile'st noscere.
 Ille suam semper egit vitam in otio, in conviviis :
 Clemens, placidus, nulli lædere os, arridere omnibus : 10
 Sibi vixit : sibi sumtum fecit : omnes benedicunt, amant.
 Ego ille agrestis, sævus, tristis, parcus, truculentus, tenax
 Duxi uxorem : quam ibi miseriam vidi ! nati filii,
 Alia cura : heia autem, dum studeo, illis ut quamplurimum
 Facerem, contrivi in quærendo vitam atque ætatem meam : 15

Nunc exacta ætate hoc fructi pro labore ab eis fero,
 Odium : ille alter sine labore patria potitur commoda :
 Illum amant : me fugitant : illi credunt consilia omnia :
 Illum diligunt : apud illum sunt ambo, ego desertus sum :
 Illum ut vivat optant, meam autem mortem expectant scilicet. 20
 Ita eos meo labore eductos maxumo, hic fecit suos
 Paulo sumtu : miseriam omnem ego capio ; hic potitur gaudia.
 Age nunc jam, experiamur porro contra, ecquid ego possiem
 Blande dicere aut benigne facere, quando huc provocat.
 Ego quoque a meis me amari et magni pendi postulo. 25
 Si id fit dando atque obsequendo, non posteriores feram.
 Deerit : id mea minime refert, qui sum natu maxumus.

ACTUS V. SCENA V.

SYRUS. DEMEA.

SY. Heus, Demea, rogat frater, ne abeas longius.
 DE. Quis homo ?—O Syre noster, salve : quid fit ? quid agitur ?
 SY. Recte. DE. Optume'st ! jam nunc hæc tria primum addidi
 Præter naturam, *O noster, quid fit ? quid agitur ?*
 Servum haud illiberalem præbes te : et tibi 5
 Lubens bene faxim. SY. Gratiam habeo. DE. Atqui, Syre,
 Hoc verum'st, et ipsa re experiere propediem.

ACTUS V. SCENA VI.

GETA. DEMEA.

GE. Hera, ego huc ad hos proviso, quam mox virginem
 Arcessant : sed eccum Demeam : salvos sies.
 DE. O ! qui vocare ? GE. Geta. DE. Geta, hominem maxumi
 Preti te esse, hodie judicavi animo meo :
 Nam is mihi profecto est servus spectatus satis, 5
 Cui dominus curæ'st : ita uti tibi sensi, Geta.
 Et tibi ob eam rem, siquid usus venerit,
 Lubens bene faxim : meditor esse affabilis.
 Et bene procedit. GE. Bonus es, cum hæc existumas.
 DE. Paulatim plebem primulum facio meam. 10

ACTUS V. SCENA VII.

ÆSCHINUS. DEMEA. SYRUS. GETA.

Æs. Occidunt me quidem, dum nimis sanctas nuptias
Student facere ; in apparando consumunt diem.

De. Quid agitur, Æschine ? Æs. Ehem, pater mi, tu hic eras ?

De. Tuus hercle vero et animo et natura pater ;
Qui te amat plus, quam hosce oculos : sed cur non domum 5
Uxorem arcessis ? Æs. Cupio : verum hoc mihi moræ'st
Tibicina, et hymenæum qui cantent. De. Eho,
Vin' tu huic seni auscultare ? Æs. Quid ? De. Missa hæc
face,
Hymenæum, turbas, lampadas, tibicinas :
Atque hanc in horto maceriam jube dirui, 10
Quantum potest : hac transfer : unam fac domum :
Traduce et matrem et familiam omnem ad nos. Æs. Placet,
Pater lepidissime. De. Euge, jam lepidus vocor.
Fratri ædes fient perviæ : turbam domum
Adducet, sumtum admittet : multa : quid mea ? 15
Ego lepidus in eo gratiam : jube nunc iam
Dinumeret ille Babylo viginti minas.
Syre, cessas ire ac facere ? Sy. Quid ego ? De. Dirue.
Tu illas abi et traduce. Ge. Di tibi, Demea,
Benefaciant, cum te video nostræ familiæ 20
Tam ex animo factum velle. De. Dignos arbitror.
Quid tu ais ? Æs. Sic opinor. De. Multo rectius'st,
Quam illam puerperam hac nunc duci per viam
Ægrotam. Æs. Nil enim vidi melius, mi pater.
De. Sic soleo : sed eccum, Micio egreditur foras. 25

ACTUS V. SCENA VIII.

MICIO. DEMEA. ÆSCHINUS.

Mi. Jubet frater ? ubi is est ? tun' jubes hoc, Demea ?

De. Ego vero jubeo, et hac re et aliis omnibus
Quam maxime unam facere nos hanc familiam,
Colere, adjuvare, adjungere. Æs. Ita quæso, pater.

Mi. Haud aliter censeo. De. Immo hercle ita nobis decet : 5

Primum hujus uxori est mater. MI. Est: quid postea?

DE. Proba et modesta. MI. Ita aiunt. DE. Natu grandior.

MI. Scio. DE. Parere jam diu hæc per annos non potest:

Nec qui eam respiciat, quisquam est: sola est. MI. Quam hic rem agit?

DE. Hanc te æquum est ducere: et te operam, ut fiat, dare. 10

MI. Me ducere autem? DE. Te. MI. Me? DE. Te, inquam.

MI. Ineptis. DE. Si tu sis homo,

Hic faciat. Æs. Mi pater. MI. Quid tu autem huic, asine, auscultas? DE. Nihil agis:

Fieri aliter non potest. MI. Deliras. Æs. Sine te exorem, mi pater.

MI. Insanis? aufer. DE. Age, da veniam filio. MI. Satin' sanus es?

Ego novus maritus anno demum quinto et sexagesimo 15

Fiam, atque anum decrepitam ducam? idne estis auctores mihi?

Æs. Fac: promisi ego illis. MI. Promisti autem? de te largitor, puer.

DE. Age, quid, si quid te majus oret? MI. Quasi si hoc non sit maximum.

DE. Da veniam. Æs. Ne gravare. DE. Fac, promitte.

MI. Non omittitis?

Æs. Non, nisi te exorem. MI. Vis est hæc quidem. DE. Age prolixè, Micio. 20

MI. Etsi hoc mihi pravum, ineptum, absurdum, atque alienum a vita mea

Videtur: si vos tantopere istuc voltis, fiat. Æs. Bene facis.

DE. Merito tuo te amo: verum— MI. Quid? DE. Ego dicam, hoc cum fit, quod volo.

MI. Quid nunc? quid restat? DE. Hegio hic est his cognatus proximus:

Affinis nobis; pauper: bene nos aliquid facere illi decet. 25

MI. Quid facere? DE. Agelli est hic sub urbe paulum, quod locitas foras:

Huic demus, qui fruatur. MI. Paulum id autem est? DE. Si multum'st, tamen

Faciundum est: pro patre huic est; bonus est; noster est; recte datur.

Postremo nunc meum illud verbum facio, quod tu, Micio,

Bene et sapienter dixisti dudum, Vitium commune omnium est, 30

Quod nimium ad rem in senecta attenti sumus : hanc maculam
nos decet

Effugere : dictum est vere, et re ipsa fieri oportet. *MI.* Gaudeo.
Quid istic ? dabitur, quandoquidem hic volt. *Æs.* Mi pater.

DE. Nunc mi es germanus pariter animo et corpore.

ACTUS V. SCENA IX.

SYRUS. DEMEA. MICIO. ÆSCHINUS.

SY. Suo sibi gladio hunc jugulo : factum est, quod jussisti, *Demea.*

DE. Frugi homo es : ego edepol hodie, mea quidem sententia,
Judico, Syrum fieri esse æquum liberum. *MI.* Istunc liberum ?

Quodnam ob factum ? *DE.* Multa. *SY.* O noster *Demea,* edepol
vir bonus's :

Ego istos vobis usque a pueris curavi ambos sedulo ; 5

Docui, monui, bene præcepi semper, quæ potui omnia.

DE. Res apparet : et quidem porro hæc, opsonare cum fide,

Scortum adducere, apparare de die convivium :

Non mediocris hominis hæc sunt officia. *SY.* O lepidum caput.

DE. Postremo, hodie in psalteria ista emunda hic adjutor fuit, 10

Hic curavit : prodesse æquum'st : alii meliores erunt ;

Denique hic volt fieri. *MI.* Vin' tu hoc fieri ? *Æs.* Cupio.

MI. Si quidem

Tu vis—*Syre,* eho ! accede huc ad me—liber esto. *SY.* Bene
facis :

Omnibus gratiam habeo : et seorsum tibi præterea, *Demea.*

DE. Gaudeo. *Æs.* Et ego. *SY.* Credo : utinam hoc perpetuum
fiat gaudium, 15

Phrygiam ut uxorem meam una mecum videam liberam.

DE. Optumam quidem mulierem. *SY.* Et quidem tuo nepoti,
hujus filio,

Hodie prima mammam dedit hæc. *DE.* Hercle vero serio,

Siquidem prima dedit ; haud dubium'st, quin emitti æquum siet.

MI. Ob eam rem ? *DE.* Ob eam : postremo a me argentum,
quanti est, sumito. 20

SY. Di tibi, *Demea,* omnia omnes semper optata offerant.

MI. *Syre,* processisti hodie pulchre. *DE.* *Siquidem* porro, *Micio,*

Tu tuum officium facies ; atque huic aliquid paulum præ manu

Dederis, unde utatur : reddet tibi cito. *MI.* Istoc vilius.

Æs. Frugi homo est. Sy. Reddam hercle, da modo. Æs. Age, pater. Mi. Post consulam. 25

De. Faciet. Sy. O vir optume. Æs. O pater mi festivissime.

Mi. Quid istuc? quæ res tam repente mores mutavit tuos?

Quod prolubium? quæ istæc subita est largitas? De. Dicam tibi:

Ut id ostenderem, quod te isti facilem et festivom putant,

Id non fieri ex vera vita, neque adeo ex æquo et bono; 30

Sed assentando atque indulgendo et largiendo, Micio.

Nunc adeo, si ob eam rem vobis mea vita invisâ, Æschine, est,

Quia non justa, injusta, prorsus omnia omnino obsequor;

Missa facio: effundite, emite, facite, quod vobis lubet.

Sed si id vultis potius, quæ vos propter adulescentiam 35

Minus videtis, magis impense cupitis, consulitis parum,

Hæc reprehendere et corrigere quem, obsecundare in loco:

Ecce me, qui id faciam vobis. Æs. Tibi, pater, permittimus:

Plus scis, quid opus facto est: sed de fratre quid fiet? De. Sino.

Habeat: in istac finem faciat. Mi. Istuc recte. Plaudite.

TERENTII HECYRA.

Inscriptio.

ACTA LUDIS MEGALENSIBUS SEX. JUL. CÆSARE CN. CORNELIO DOLABELLA ÆDILIBUS CURULIBUS. NON EST PERACTA. MODOS FECIT FLACCUS CLAUDI, TIBIIS PARIBUS. TOTA GRÆCA MENANDRU FACTA EST. ACTA PRIMO SINE PROLOGO. DATA SECUNDO CN. OCTAVIO T. MANLIO COSS. RELATA EST L. ÆMILIO PAULO LUDIS FUNERALIBUS. NON EST PLACITA. TERTIO RELATA EST Q. FULVIO L. MARCIO ÆDILIBUS CURULIBUS. EGIT L. AMBIVIVS TURPIO. PLACUIT.

FABULÆ INTERLOCUTORES.

PHILOTIS, *meretrix.* } *personæ adventiciæ ad argumentum*
SYRA, *anus.* } *explicandum.*

PARMENO, *servus Sostratæ.*

LACHES, *pater Pamphili, socer Philumenæ.*

SOSTRATA, *mater Pamphili, socrus Philumenæ.*

BACCHIS, *meretrix a Pamphilo nuper amata.*

PHIDIPPUS, *pater Philumenæ, socer Pamphili.*

PAMPHILUS, *Bacchidem nuper amans, nunc quidem cum*
Philumena matrimonio conjunctus.

MYRRHINA, *mater Philumenæ, socrus Pamphili.*

SOSIA, *conservus Parmenonis, cum Pamphilo post naviga-*
tionem (III. 4.) rediens.

PERSONA MUTA.

PHILUMENA, *puella nupta Pamphilo.*

C. SULPITII APOLLINARIS PERIOCHA
IN HECYRAM.

Uxorem duxit Pamphilus Philumenam,
Cui quondam ignorans virgini vitium obtulit,
Cujusque per vim quem detraxit annulum,
Dederat amicæ Bacchidi meretriculæ.
Dein profectus in Imbrum est : nuptam haud attigit.
Hanc mater utero gravidam, ne id sciat socrus,
Ut ægram ad se transfert : revertit Pamphilus :
Deprendit partum : celat : uxorem tamen
Recipere non volt : pater incusat Bacchidis
Amorem. Dum se purgat Bacchis, annulum
Mater vitiatæ forte agnoscit Myrrhina;
Uxorem recipit Pamphilus cum filio.

PROLOGUS.

HECYRA est huic nomen fabulæ : hæc cum data est
Nova, ei novum intervenit vitium et calamitas,
Ut neque spectari neque cognosci potuerit :
Ita populus studio stupidus in funambulo
Animum occuparat. Nunc hæc plane est pro nova : 5
Et is, qui scripsit hanc, ob eam rem noluit
Iterum referre, ut iterum posset vendere.
Alias cognostis ejus : quæso hanc noscite.

ALTER PROLOGUS.

Orator ad vos venio ornatu prologi :
Sinite exorator sim : eodem ut jure uti senem
Liceat, quo jure sum usus adulescentior,
Novas qui exactas feci ut inveterascerent,
Ne cum poeta scriptura evanesceret. 5
In his, quas primum Cæcili didici novas,
Partim sum earum exactus : partim vix steti.
Quia scibam, dubiam fortunam esse scenicam,
Spe incerta, certum mihi laborem sustuli.
Easdem agere cœpi, ut ab eodem alias discerem 10
Novas, studiose ; ne illum ab studio abducerem.
Perfeci, ut spectarentur : ubi sunt cognitæ,
Placitæ sunt : ita poetam restitui in locum,
Prope jam remotum, injuria adversarium
Ab studio, atque ab labore, atque arte ab musica. 15
Quod si scriptorem sprevissem in præsentia,
Et in deterrendo voluissem operam sumere,
Ut in otio esset, potius quam in negotio ;
Deterruissem facile, ne alias scriberet.
Nunc quid petam, mea causa æquo animo attendite. 20
Hecyram ad vos refero, quam mihi per silentium
Nunquam agere licitum est ; ita eam oppressit calamitas.
Eam calamitatem vostra intelligentia

Sedabit, si erit adjutrix nostræ industriæ.
Cum primum eam agere cœpi, pugilum gloria, 25
(Funambuli eodem accessit expectatio)
Comitum conventus, strepitus, clamor mulierum
Fecere, ut ante tempus exirem foras.
Vetere in nova cœpi uti consuetudine,
In experiundo ut essem : refero denuo. 30
Primo actu placeo : cum interea rumor venit,
Datum iri gladiatores : populus convolat :
Tumultuantur, clamant, pugnant de loco :
Ego interea meum non potui tutari locum.
Nunc turba non est : otium et silentium est : 35
Agendi tempus mihi datum est : vobis datur
Potestas condecorandi ludos scenicos.
Nolite sinere, per vos artem musicam
Recidere ad paucos : facite, ut vostra auctoritas
Meæ auctoritati fautrix adjutrixque sit. 40
Si nunquam avare pretium statui arti meæ,
Et eum esse quæstum in animum induxi maxumum,
Quam maxume servire vostris commodis ;
Sinite impetrare me, qui in tutelam meam
Studium suum, et se in vostram commisit fidem, 45
Ne eum circumventum inique iniqui irrideant.
Mea causa causam accipite, et date silentium :
Ut lubeat scribere alias, mihi que ut discere
Novas expediat, posthac pretio emtas meo.

HECYRA.

ACTUS I. SCENA I.

PHILOTIS. SYRA.

PH. Per pol quam paucis reperias meretricibus
Fideles evenisse amatores, Syra.

Vel hic Pamphilus jurabat quotiens Bacchidi,
Quam sancte, ut quivis facile posset credere,
Nunquam illa viva uxorem ducturum domum.

5

Hem! duxit. Sy. Ergo propterea te sedulo
Et moneo et hortor, ne te cujusquam misereat:
Quin spolies, mutiles, laceres, quemquem nacta sis.

PH. Utin' eximium neminem habeam? Sy. Neminem;

Nam nemo quisquam illorum, scito, ad te venit,

10

Quin ita paret sese, abs te ut blanditiis suis

Quam minimo pretio suam voluptatem expleat:

Hiscine tu, amabo, non contra insidiabere?

PH. Tamen pol eandem injurium'st esse omnibus.

Sy. Injurium autem est, ulcisci adversarios?

15

Aut, qua via captent te illi, eadem ipsos capi?

Eheu me miseram! cur non aut istæc mihi

Ætas et forma est, aut tibi hæc sententia?

ACTUS I. SCENA II.

PARMENO. PHILOTIS. SYRA.

PA. Senex si quæret me, modo isse dicito

Ad portum, percontatum adventum Pamphili.

Audin', quid dicam, Scirte? si quæret me, uti

Tum dicas: si non quæret, nullus dixeris:

Alias ut uti possim causa hac integra.

5

Sed videon' ego Philotium? unde hæc advenit?

Philotis, salve multum. PH. O salve, Parmeno.

SY. Salve mecator, Parmeno. PA. Et tu edepol, Syra.

Philotis, dic mi, ubi te oblectasti tamdiu?

PH. Minime equidem me oblectavi, quæ cum milite 10

Corinthum hinc sum profecta inhumanissimo :

Biennium ibi perpetuum misera illum tuli.

PA. Edepol te desiderium Athenarum arbitror,

Philotium, cepisse sæpe, et te tuum

Consilium contempsisse. PH. Non dici potest, 15

Quam cupida eram huc redeundi, abeundi a milite,

Vosque hic videndi, antiqua ut consuetudine

Agitarem inter vos libere convivium :

Nam illi haud licebat, nisi præfinito loqui,

Quæ illi placerent. PA. Haud opinor, commode 20

Finem statuuisse orationi militem.

PH. Sed quid hoc negoti est? modo quæ narravit mihi

Hic intus Bacchis? quod ego nunquam credidi

Fore, ut ille hac viva posset animum inducere,

Uxorem habere. PA. Habere autem? PH. Eho tu, an non

habet? 25

PA. Habet : sed firmæ hæc vereor ut sint nuptiæ.

PH. Ita Di Deæque faxint : si in rem est Bacchidis.

Sed qui istuc credam ita esse, dic mihi, Parmeno.

PA. Non est opus prolato : hoc percontarier

Desiste. PH. Nempe ea causa, ut ne id fiat palam. 30

Ita me Di amabunt, haud propterea te rogo,

Ut hoc proferam, sed ut tacita mecum gaudeam.

PA. Nunquam tam dices commode, ut tergum meum

Tuam in fidem committam. PH. Ah! noli, Parmeno :

Quasi tu non multo malis narrare hoc mihi, 35

Quam ego, quæ percontor, scire. PA. Vera hæc prædicat :

Et illud mihi vitium'st maxumum : si mihi fidem

Das, te tacituram, dicam. PH. Ad ingenium redis.

Fidem do : loquere. PA. Ausculta. PH. Istic sum. PA. Hanc

Bacchidem

Amabat, ut cum maxume, tum Pamphilus, 40

Cum pater, uxorem ut ducat, orare occipit :

Et hæc communia omnium quæ sunt patrum,

Senem sese esse dicere, illum autem esse unicum :

Præsidium velle se senectuti suæ.

- Ille primo se negare : sed postquam acrius 45
Pater instat, fecit, animi ut incertus foret,
Pudorin' anne amor obsequeretur magis.
Tundendo atque odio denique effecit senex :
Despondit ei gnatam hujus vicini proxumi.
Usque illud visum est Pamphilo ne utiquam grave, 50
Donec jam in ipsis nuptiis, postquam videt
Paratas ; nec moram ullam, quin ducat, dari :
Ibi demum ita ægre tulit, ut ipsam Bacchidem,
Si adesset, credo, ibi ejus commiseresceret.
Ubicumque datum erat spatium solitudinis, 55
Ut colloqui mecum una posset : " Parmeno,
Perii, quid ego egi ? in quod me conjeci malum ?
Non potero ferre hoc, Parmeno : perii miser."
PH. At te Di Deæque cum tuo istoc odio, Laches.
PA. Ut ad pauca redeam, uxorem deducit domum. 60
Nocte illa prima virginem non attigit :
Quæ consecuta'st nox eam, nihilo magis.
PH. Quid ais ? cum virgine una adulescens cubuerit
Plus potus, sese illa abstinere ut potuerit ?
Non verisimile dicis : neque verum arbitror. 65
PA. Credo, ita videri tibi : nam nemo ad te venit,
Nisi cupiens tui : ille invitus illam duxerat.
PH. Quid deinde fit ? PA. Diebus sane pauculis
Post, Pamphilus me solum seducit foras ;
Narratque, ut virgo ab se integra etiam tum siet : 70
Seque ante, quam eam uxorem duxisset domum,
Sperasse, eas tolerare posse nuptias.
" Sed quam decrerim me non posse diutius
Habere, eam ludibrio haberi, Parmeno,
Quin integram itidem reddam, ut accepi, suis, 75
Neque honestum mihi, neque utile ipsi virgini est."
PH. Pium ac pudicum ingenium narras Pamphili.
PA. " Hoc ego proferre, incommodum mi esse arbitror :
Reddi patri autem, cui tu nil dicas viti,
Superbum est : sed illam spero, ubi hoc cognoverit, 80
Non posse se mecum esse, abituram denique."
PH. Quid interea ? ibatne ad Bacchidem ? PA. Quotidie.
Sed ut fit, postquam hunc alienum ab sese videt,
Maligna magis et magis procax facta illico est.

PH. Non edepol mirum. PA. Atque ea res multo maxime 85
 Disjunxit illum ab illa; postquam et ipse se,
 Et illam, et hanc, quæ domi erat, cognovit satis,
 Ad exemplum ambarum mores earum existumans.
 Hæc, ita uti liberali atque ingenuæ decet,
 Pudens, modesta, incommoda, atque injurias 90
 Viri omnes ferre; et tegere contumelias.
 Hic animus, partim uxoris misericordia
 Devinctus, partim victus hujus injuria,
 Paulatim elapsus'st Bacchidi, atque huc transtulit
 Amorem, postquam par ingenium nactus est. 95
 Interea in Imbro moritur cognatus senex
 Horunce · ad hos ea rediit lege hæreditas.
 Eo amantem invitum Pamphilum extrudit pater.
 Reliquit hic cum matre uxorem: nam senex
 Rus abdit sese: huc raro in urbem commeat. 100
 PH. Quid adhuc habent infirmitatis nuptiæ?
 PA. Nunc audies: primo hos dies complusculos
 Bene convenibat sane inter eas: interim
 Miris modis odisse cœpit Sostratam:
 Neque lites ullæ inter eas, postulatio 105
 Nunquam. PH. Quid igitur? PA. Si quando ad eam accesserat
 Confabulatum, fugere e conspectu illico,
 Videre nolle: denique ubi non quit pati,
 Simulat, se ad matrem arcessi ad rem divinam, abit;
 Ubi illic dies est complures, arcessi jubet: 110
 Dixere causam nescio quam: iterum jubet;
 Nemo remisit: post quam arcessit sæpius,
 Ægram esse simulant mulierem: nostra illico
 It visere ad eam: admisit nemo: hoc ubi senex
 Rescivit, heri ea causa rure huc advenit, 115
 Patrem continuo convenit Philumenæ.
 Quid egerint inter se, nondum etiam scio:
 Nisi sane curæ est, quorsum eventurum hoc siet.
 Habes omnem rem: pergam, quo cœpi hoc iter.
 PH. Et quidem ego: nam constitui cum quodam hospite, 120
 Me esse illum conventuram. PA. Di vortant bene,
 Quod agas. PH. Vale. PA. Et tu bene vale, Philotium.

ACTUS II. SCENA I.

LACHES. SOSTRATA.

LA. Pro Deum atque hominum ! quod hoc genus est ! quæ hæc
est conjuratio !

Ut næ omnes mulieres eadem æque studeant, nolintque omnia ?
Neque declinatam quicquam ab aliarum ingenio ullam reperiās ?
Itaque adeo uno animo omnes socrus oderunt nurus.

Viris advorsari æque studium est, similis pertinacia'st. 5

In eodemque omnes mihi videntur ludo doctæ ad malitiam.

Ei ludo, si ulla sit magistra, hanc esse satis certo scio.

So. Me miseram, quæ nunc, quamobrem accuser, nescio.

LA. Hem ! tu nescias.

So. Ita me Di bene ament, mi Laches,

Itaque una inter nos agere ætatem liceat. LA. Di mala pro-
hibeant. 10

So. Meque abs te immerito esse accusatam, postmodo rescisces,
scio.

LA. Te immerito ? an quicquam pro istis factis dignum te dici
potest ?

Quæ me et te et familiam dedecoras, filio luctum paras.

Tum autem, ex amicis inimici ut sint nobis affines, facis :

Qui illum decrerunt dignum, suos cui liberos committerent. 15

Tu sola exorere, quæ perturbes hæc, tua imprudentia.

So. Egon' ? LA. Tu, inquam, mulier, quæ me omnino lapidem,
non hominem putas.

An, quia ruri esse crebro soleo, nescire arbitramini,

Quo quisque pacto hic vitam vostrorum exigat ?

Multo melius hic quæ fiunt, quam illi, ubi sum assidue, scio : 20

Ideo quia, ut vos domi mihi eritis, proinde ego ero fama foris.

Jampridem equidem audiui, cepisse odium tui Philumenam :

Minimeque adeo mirum ; et, ni id fecisset, magis mirum foret.

Sed non credidi adeo, ut etiam totam hanc odisset domum :

Quod si scissem, illa hic maneret potius, tu hinc isses foras. 25

At vide, quam immerito ægritudo hæc oritur mi abs te, Sostrata :

Rus habitatum abii, concedens vobis et rei serviens ;

Sumtus vestros otiumque ut nostra res posset pati,

Meo labori haud parcens, præter æquom atque ætatem meam.

Non te pro his curasse rebus, ne quid ægre esset mihi ? 30

So. Non mea opera, neque pol culpa evenit. LA. Immo maxume :

Sola hic fuisti : in te omnis hæret culpa sola, Sostrata.

Quæ hic erant curares ; cum ego vos curis solvi ceteris.

Cum puella anum suscepisse inimicitias non pudet ?

Illius dices culpa factum ? So. Haud equidem dico, mi Laches. 35

LA. Gaudeo, ita me Di ament, gnati causa : nam de te quidem, Satis scio, peccando detrimenti nil fieri potest.

So. Qui scis, an ea causa, mi vir, me odisse assimilaverit,

Ut cum matre plus una esset ? LA. Quid ais ? non signi hoc sat est,

Quod heri nemo voluit visentem ad eam te intro admittere ? 40

So. Enim lassam oppido tum esse aibant : eo ad eam non admissa sum.

LA. Tuos esse ego illi mores morbum magis, quam ullam aliam rem, arbitror :

Et merito adeo : nam vostrarum nulla est, quin gnatum velit

Ducere uxorem : et quæ vobis placita est, conditio datur :

Ubi duxere impulsu vostro, vostro impulsu easdem exigunt. 45

ACTUS II. SCENA II.

PHIDIPPUS. LACHES. SOSTRATA.

PH. Etsi scio ego, Philumena, meum jus esse, ut te cogam, Quæ ego imperem, facere : ego tamen patrio animo victus faciam, Ut tibi concedam : neque tuæ libidini advorsabor.

LA. Atque, eccum, Phidippum optume video : hinc jam scibo, quid sit.

Phidippe, etsi ego meis me omnibus scio esse apprime obsequentem ; 5

Sed non adeo, ut mea facilitas corrumpat illorum animos :

Quod tu si idem faceres, magis rem in vostram et nostram id esset.

Nunc video in illarum esse te potestate. PH. Heia vero !

LA. Adii te heri de filia : ut veni, itidem incertum amisti.

Haud ita decet, si perpetem hanc vis esse affinitatem, 10

Celare te iras : si quid est peccatum a nobis, profer :

Aut ea refellendo, aut purgando vobis corrigemus,

Te iudice ipso : sin ea'st retinendi causa apud vos,
 Quia ægra est : te mi injuriam facere arbitror, Phidippe,
 Si metuis, satis ut meæ domi curetur diligenter. 15
 At ita me Di ament, haud tibi hoc concedo, etsi illi pater es,
 Ut tu illam salvam magis velis ; id adeo gnati causa :
 Quem ego intellexi illam haud minus, quam se ipsum, magni
 facere.

Neque adeo clam te est, quam esse eum laturum graviter credam,
 Hoc si rescierit : eo domum studeo hanc, prius quam ille huc
 redeat. 20

PH. Laches, et diligentiam vostram et benignitatem
 Novi : et quæ dicis, omnia esse, ut dicis, animum induco :
 Et te hoc mi cupio credere : illam ad vos redire studeo,
 Si facere possim ullo modo. LA. Quæ res te id facere prohibet?
 Eho ! numquidnam accusat virum ? PH. Minime : nam post-
 quam attendi 25

Magis, et vi cœpi cogere, ut rediret ; sancte adjurat,
 Non posse apud vos Pamphilo se absente perdurare :
 Aliud fortasse alii viti est : ego sum animo leni natus :
 Non possum advorsari meis. LA. Hem ! Sostrata. So. Heu
 me miseram !

LA. Certumne est istuc ? PH. Nunc quidem ut videtur : sed
 numquid vis ? 30

Nam est, quod me transire ad forum jam oportet. LA. Eo tecum
 una.

ACTUS II. SCENA III.

SOSTRATA.

Edepol næ nos sumus inique æque omnes invisæ viris,
 Propter paucas : quæ omnes faciunt dignæ ut videamur malo.
 Nam ita me Di ament, quod me accusat vir nunc, sum extra
 noxiam.

Sed non facile est expurgatu : ita animum induxerunt, socrus
 Omnes esse iniquas : haud pol me quidem : nam nunquam secus 5
 Habui illam, ac si ex me esset nata : nec, qui hoc mi eveniat,
 scio :

Nisi pol filium multimodis jam expeto, ut redeat domum.

ACTUS III. SCENA I.

PAMPHILUS. PARMENO. MYRRHINA.

PAM. Nemini plura ego acerba credo esse ex amore homini
unquam oblata,

Quam mi : heu me infelicem ! hancine ego vitam parsi perdere ?

Haccine causa eram ego tantopere cupidus redeundi domum ? ah !

Quanto fuerat præstabilius, ubivis gentium agere ætatem,

Quam huc redire ? atque hæc ita esse miserum me resciscere ? 5

Nam nos omnes, quibus est alicunde aliquis objectus labos,

Omne quod est interea tempus priusquam id rescitum'st, lucro'st.

PAR. At sic citius, qui te expedias his ærumnis, reperias.

Si non rediisses, hæc iræ factæ essent multo ampliores :

Sed nunc adventum tuum ambas, Pamphile, scio reverituras. 10

Rem cognosces : iram expadies : rursum in gratiam restitues.

Levia sunt, quæ tu pergravia esse in animum induxti tuum.

PAM. Quid consolare me ? an quisquam usquam gentium'st æque
miser ?

Prius quam hanc uxorem duxi, habebam alibi animum amoris
deditum :

Jam in hac re, ut taceam, cuivis facile est scitu, quam fuerim
miser : 15

Tamen nunquam ausus sum recusare eam, quam mi obtrudit
pater.

Vix me hinc abstraxi, atque impeditum in eo expedivi animum
meum ;

Vixque huc contuleram : hem ! nova res orta'st, porro ab hac quæ
me abstrahat.

Tum aut matrem ex ea re me aut uxorem in culpa inventurum
arbitror :

Quod cum ita esse invenero, quid restat, nisi porro ut fiam
miser ? 20

Nam matris ferre injurias me, Parmeno, pietas jubet :

Tum uxori obnoxius sum, ita olim suo me ingenio pertulit :

Tot meas injurias, quæ nunquam nullo patefecit loco.

Sed magnum nescio quid necesse est evenisse, Parmeno,

Unde ira inter eas intercessit, quæ tam permansit diu. 25

PAR. Haud quidem ; hercle parvom, si vis vero veram rationem
exequi.

Non maxumas, quæ maxumæ sunt interdum iræ, injurias
Faciunt: nam sæpe est, quibus in rebus alius ne iratus quidem
est,

Cum de eadem causa est iracundus factus inimicissimus.

Pueri inter sese quas pro levibus noxiis iras gerunt! 30

Quapropter? quia enim qui eos gubernat animus, infirmum
gerunt.

Itidem illæ mulieres sunt, ferme ut pueri, levi sententia:

Fortasse unum aliquod verbum inter eas iram hanc concivisse,
here.

PAM. Abi, Parmeno, intro, ac me venisse nuntia. PAR. Hem!
quid hoc est? PAM. Tace.

Trepidari sentio, et cursari rursum prorsum. PAR. Agedum, ad
fores 35

Accedo propius: hem! sensistin'? PAM. Noli fabularier.

Pro Jupiter, clamorem audiui. PAR. Tute loqueris, me vetas.

MY. Tace, obsecro, mea gnata. PAM. Matris vox visa'st Philumenæ.

Nullus sum. PAR. Qui dum? PAM. Perii! PAR. Quamobrem?
PAM. Nescio quod magnum malum

Profecto, Parmeno, me celas. PAR. Uxorem Philumenam 40
Pavitare nescio quid dixerunt: id si forte est, nescio.

PAM. Interii: cur id mihi non dixit? PAR. Quia non poteram
una omnia.

PAM. Quid morbi est? PAR. Nescio. PAM. Quid? nemon'
medicum adduxit? PAR. Nescio.

PAM. Cesso hinc ire intro, ut hoc quamprimum, quicquid est,
certo sciam?

Quonam modo, Philumena mea, nunc te offendam affectam? 45
Nam si periculum in te ullum inest, perisse me una haud dubium
est.

PAR. Non usus facto est mihi nunc hunc intro sequi:
Nam invisos omnes nos esse illis sentio.

Heri nemo voluit Sostratam intro admittere.

Si forte morbus amplior factus siet, 50

Quod sane nolim, maxume heri causa mei,

Servom illico introiisse dicent Sostratæ,

Aliquid tulisse comminiscentur mali

Capiti atque ætati illorum, qui jam auctus siet.

Hera in crimen veniet, ego vero in magnum malum. 55

ACTUS III. SCENA II.

SOSTRATA. PARMENO. PAMPHILUS.

So. Nescio quid jamdudum audio hic tumultuari, misera!
 Male metuo, ne Philumenæ magis morbus aggravescat:
 Quod te, Æsculapi, et te, Salus, ne quid sit hujus, oro.
 Nunc ad eam visam. PAR. Heus! Sostrata. So. Hem!

PAR. Iterum istinc excludere?

So. Ehem! Parmeno, tun' hic eras? perii, quid faciam misera? 5
 Non visam uxorem Pamphili, cum in proximo hic sit ægra?

PAR. Non visas? ne mittas quidem visendi causa quenquam.
 Nam qui amat, cui odio ipso est, bis facere stulte ducor.
 Laborem inanem ipso capit, et illi molestiam affert.

Tum filius tuus introiit, videre, ut venit, quid agat. 10

So. Quid ais? an venit Pamphilus? PAR. Venit. So. Dis
 gratiam habeo.

Hem! istoc verbo animus mi rediit, et cura ex corde excessit.

PAR. Jam ea te causa maxime nunc huc introire nolo:

Nam, si remittent quippiam Philumenam dolores,
 Omnem rem narrabit, scio, continuo sola soli. 15

Quæ inter vos intervenerint, unde ortum est initium iræ.

Atque eccum, video ipsum egredi, quam tristis. So. O mi gnate.

PAM. Mea mater, salve. So. Gaudeo venisse salvom: salvan'
 Philumena est? PAM. Meliuscula est. So. Utinam istuc ita

Di faxint.

Quid tu igitur lacrymas? aut quid es tam tristis? PAM. Recte,
 mater. 20

So. Quid fuit tumulti? dic mihi: an dolor repente invasit?

PAM. Ita factum'st. So. Quid morbi est? PAM. Febris.

So. Quotidiana? PAM. Ita aiunt.

I sodes intro, consequar jam te, mea mater. So. Fiat.

PAM. Tu pueris curre, Parmeno, obviam, atque eis onera adjuta.

PAR. Quid? non sciunt ipsi viam, domum qua redeant?

PAM. Cessas? 25

ACTUS III. SCENA III.

PAMPHILUS.

Nequeo mearum rerum initium ullum invenire idoneum,
 Unde exordiar narrare, quæ nec opinanti accidunt ;
 Partim quæ perspexi his oculis, partim quæ accepi auribus
 Qua me propter exanimatum citius eduxi foras.
 Nam modo intro ut me corripui timidus, alio suspicans 5
 Morbo me visurum affectam, ac sensi uxorem esse ; hei mihi !
 Postquam me aspexere ancillæ advenisse, illico omnes simul
 Lætæ exclamant, “ Venit,” id quod derepente aspexerant.
 Sed continuo voltum earum sensi immutari omnium,
 Quia tam incommode illis fors obtulerat adventum meum. 10
 Una illarum interea propere præcucurrit, nuntians,
 Me venisse : ego ejus videndi cupidus, recta consequor.
 Postquam intro adveni, extemplo ejus morbum cognovi miser :
 Nam neque, ut celare posset, tempus spatium ullum dabat :
 Neque voce alia, ac res monebat ipsa, poterat conqueri. 15
 Postquam aspexi, O facinus indignum, inquam : et corripui illico
 Me inde lacrymans, incredibili re atque atroci percitus :
 Mater consequitur : jam ut limen exirem, ad genua accidit,
 Lacrymans misera : miseritum est : profecto hoc sic est, ut puto :
 Omnibus nobis ut res dant sese, ita magni atque humiles
 sumus. 20
 Hanc habere orationem mecum principio institit :
 “ O mi Pamphile, abs te quamobrem hæc abierit, causam vides :
 Nam vitium est oblatum virgini olim ab nescio quo improbo.
 Nunc huc confugit, te atque alios partum ut celaret suum.”
 Sed cum orata ejus reminiscor, nequeo, quin lacrymem miser. 25
 “ Quæque fors fortuna est, inquit, nobis quæ te hodie obtulit,
 Per eam te obsecramus ambæ, si jus, si fas est, uti
 Advorsa ejus per te tecta tacitaque apud omnes sient.
 Si unquam te erga animo esse amico sensi eam, mi Pamphile,
 Sine labore hanc gratiam te, ut sibi des pro illa, nunc rogat. 30
 Ceterum de reducenda id facias, quod in rem sit tuam.
 Parturire eam, neque gravidam esse ex te, solus conscius.
 Nam aiunt tecum post duobus concubuisse eam mensibus.
 Tum, postquam ad te venit, mensis agitur hic jam septimus :
 Quod te scire, ipsa indicat res : nunc si potis est, Pamphile, 35

Maxume volo doque operam, ut clam eveniat partus patrem,
 Atque adeo omnes : sed si id fieri non potest, quin sentiant,
 Dicam abortum esse : scio, nemini aliter suspectum fore,
 Quin, quod verisimile est, ex te recte eum natum putent.
 Continuo exponetur : hic tibi nihil est quicquam incommodi : 40
 Et illi miseræ indigne factam injuriam contexeris."
 Pollicitus sum ; et servare in eo certum 'st, quod dixi, fidem.
 Nam de redducenda, id vero ne utiquam honestum esse arbitror :
 Nec faciam : etsi amor me graviter consuetudoque ejus tenet.
 Lacrymo, quæ posthac futura 'st vita, cum in mentem venit, 45
 Solitudoque : O fortuna, ut nunquam perpetua es data.
 Sed jam prior amor me ad hanc rem exercitatum redidit.
 Quo ego eum consilio missum feci, eodem huic operam dabo.
 Adest Parmeno cum pueris : hunc minime 'st opus
 In hac re adesse : nam olim soli credidi, 50
 Ea me abstinuisse in principio, cum data est :
 Vereor, si clamorem ejus hic crebro exaudiat,
 Ne parturire intelligat : aliquo mihi est
 Hinc ablegandus, dum parit Philumena.

ACTUS III. SCENA IV.

PARMENO. SOSIA. PAMPHILUS.

PAR. Ain' tu, tibi hoc incommodum evenisse iter ?
 SO. Non hercle verbis, Parmeno, dici potest
 Tantum, quam re ipsa navigare incommodum 'st.
 PAR. Itane est ? SO. O fortunate, nescis quid mali
 Præterieris, qui nunquam es ingressus mare. 5
 Nam alias ut mittam miseras, unam hanc vide :
 Dies triginta aut plus eo in navi fui,
 Cum interea semper mortem expectabam miser .
 Ita usque advorsa tempestate usi sumus.
 PAR. Odiosum. SO. Haud clam me est : denique hercle aufu-
 gerim 10
 Potius, quam redeam, si eo mi redeundum sciam.
 PAR. Olim quidem te causæ impellebant leves,
 Quod nunc minitare facere, ut faceres, Sosia.
 Sed Pamphilum ipsum video stare ante ostium :

- Ite intro : ego hunc adibo, si quid me velit. 15
- Here, etiam tu hic stas? PAM. Et quidem te exspectans.
- PAR. Quid est?
- PAM. In arcem transcurso opus est. PAR. Cui homini?
- PAM. Tibi.
- PAR. In arcem? quid eo? PAM. Callidemidem hospitem Myconium, qui mecum una vectus'st, conveni.
- PAR. Perii : vovisse hunc dicam, si salvus domum 20
- Redisset unquam, ut me ambulando rumperet.
- PAM. Quid cessas? PAR. Quid vis dicam? an conveniam modo?
- PAM. Immo, quod constitui me hodie conventurum eum, Non posse, ne me frustra illi exspectet: vola.
- PAR. At non novi hominis faciem. PAM. At faciam, ut noveris: 25
- Magnus, rubicundus, crispus, crassus, cæsius, Cadaverosa facie. PAR. Di illum perduint.
- Quid, si non veniet? maneamne usque ad vesperum?
- PAM. Maneto : curre. PAR. Non queo : ita defessus sum.
- PAM. Ille abiit : quid agam infelix? prorsus nescio, 30
- Quo pacto hoc celem, quod me oravit Myrrhina, Suxæ gnatæ partum : nam me miseret mulieris.
- Quod potero faciam, tamen ut pietatem colam : Nam me parenti potius, quam amoris obsequi
- Oportet : attat eccum, Phidippum et patrem 35
- Video : horsum pergunt : quid dicam hisce, incertus sum.

ACTUS III. SCENA V.

LACHES. PHIDIPPUS. PAMPHILUS.

- LA. Dixtin' dudum, illam dixisse, se exspectare filium?
- PH. Factum. LA. Venisse aiunt : redeat. PA. Causæ quid dicam patri,
- Quamobrem non reducam, nescio. LA. Quem ego hic audiavi loqui?
- PA. Certum affirmare est viam me, quam decrevi persequi.
- LA. Ipsus est, de quo hoc agebam tecum. PA. Salve, mi pater. 5
- LA. Gnate mi, salve. PH. Bene factum, te advenisse, Pamphile :

Et adeo, quod maxumum'st, salvom atque validum. PA. Creditur.

LA. Advenis modo? PA. Admodum. LA. Cedo, quid reliquit Phania,

Consobrinus noster? PA. Sane hercle homo voluptati obsequens Fuit, dum vixit: et qui sic sunt, haud multum hæredem juvant: 10

Sibi vero hanc laudem relinquunt: vixit, dum vixit, bene.

LA. Tum tu igitur nihil attulisti huc una plus sententia?

PA. Quicquid est id, quod reliquit, profuit. LA. Immo obfuit: Nam illum vivum et salvom vellem. PH. Impune optare istuc licet:

Ille reviviscet jam nunquam; et tamen, utrum malis, scio. 15

LA. Heri Philumenam ad se arcessi hic jussit: dic, jussisse te.

PH. Noli fodere: jussi. LA. Sed eam jam remittet. PH. Sci licet.

PA. Omnem rem scio, ut sit gesta: adveniens audivi modo.

LA. At istos invidos Di perdant, qui hæc libenter nuntiant.

PA. Ego me scio cavisse, ne ulla merito contumelia 20

Fieri a vobis posset: idque si nunc memorare hic velim,

Quam fideli animo et benigno in illam et clementi fui,

Vere possum: ni te ex ipsa hæc magis velim resciscere:

Namque eo pacto maxume apud te meo erit ingenio fides,

Cum illa, quæ in me nunc iniqua est, æqua de me dixerit. 25

Neque mea culpa hoc discidium evenisse, id testor Deos.

Sed quando esse indignam sese deputat, matri meæ

Quæ concedat, quæque ejus mores toleret sua modestia;

Neque alio componi pacto potis inter eas gratia'st;

Segreganda aut mater a me est, Phidippe, aut Philumena: 30

Nunc me pietas matris potius commodum suadet sequi.

LA. Pamphile, haud invito ad aures sermo mihi accidit tuus,

Cum res postputasse te omnes præ parente intelligo.

Verum vide, ne impulsus ira prave insistas, Pamphile.

PA. Quid ego ira impulsus nunc in illam iniquos sim? 35

Quæ nunquam quicquam erga me commerita'st, pater,

Quod nollem; et sæpe meritam, quod vellem, scio:

Amoque et laudo et vehementer desidero:

Nam fuisse erga me miro ingenio expertus sum:

Illique exopto, ut reliquiam vitam exigat 40

Cum eo viro, me qui sit fortunatior:

Quandoquidem illam a me distrahit necessitas.

PH. Tibi id in manu est, ne fiat. LA. Si sanus sies,

Jube illam redire. PA. Non est consilium, pater :

Matris servibo commodis. LA. Quo abis ? mane, 45

Mane, inquam : quo abis ? PH. Quæ hæc est pertinacia !

LA. Dixin', Phidippe, hanc rem ægre laturum esse eum ?

Quamobrem te orabam, filiam ut remitteres.

PH. Non credidi edepol adeo inhumanum fore :

Itan' is nunc sibi me supplicaturum putat ? 50

Si est, ut velit reducere uxorem ; licet :

Sin alio est animo ; renumeret dotem huc, eat.

LA. Ecce autem, tu quoque proterve iracundus es.

PH. Percontumax redisti huc nobis, Pamphile.

LA. Decedet ira hæc : etsi merito iratus est. 55

PH. Quia paulum vobis accessit pecuniæ,

Sublati animi sunt. LA. Etiam mecum litigas ?

PH. Deliberet, renuntietque hodie mihi,

Velitne an non : ut alii, si huic non est, siet.

LA. Phidippe, ades, audi paucis : abiit : quid mea ? 60

Postremo inter se transigant ipsi, ut lubet :

Quando nec gnatus neque hic mi quicquam obtemperant ;

Quæ dico parvipendunt : porto hoc jurgium

Ad uxorem, cujus hæc fiunt consilio omnia :

Atque in eam hoc omne, quod mihi ægre'st, evomam. 65

ACTUS IV. SCENA I.

MYRRHINA. PHIDIPPUS.

MY. Perii, quid agam ? quo me vortam ? quid viro meo respondebo

Misera ? nam audivisse vocem pueri visus' est vagientis :

Ita corripuit derepente tacitus sese ad filiam :

Quod si rescierit, peperisse eam ; id qua causa clam me habuisse

Dicam, non edepol scio. 5

Sed ostium concrepuit : credo, ipsum exire ad me : nulla sum.

PH. Uxor, ubi me ad filiam ire sensit, se eduxit foras :

Atque eccam video : quid ais, Myrrhina ? heus ! tibi dico.

MY. Mihine, mi vir ?

PH. Vir ego tuus sim ? tu virum me, aut hominem deputas adeo
esse ?

Nam si utrumvis horum, mulier, unquam tibi visus forem, 10
 Non sic ludibrio tuis factis habitus essem. MY. Quibus? PH. At
 rogitas?

Peperit filia? hem! taces? ex quo? MY. Patrem istuc rogitare
 æquom est?

Perii: ex quo censes, nisi ex illo, cui data est nuptum, obsecro?

PH. Credo: neque adeo arbitrari patris est aliter: sed demiror,
 Quid sit, quamobrem tantopere omnes nos celare volueritis 15

Partum; cum præsertim et recte et tempore ipso pepererit.

Adeon' pervicaci esse animo, ut puerum præoptares perire,

Ex quo firmiorem inter nos fore amicitiam posthac scires,

Potius quam advorsum animi tui libidinem esset cum illo nupta?

Ego etiam illorum esse culpam hanc credidi, quæ te est penes. 20

MY. Misera sum. PH. Utinam sciam esse istuc: sed nunc mi
 in mentem venit ex

Hac re, quod locuta es olim, cum illum generum cepimus:

Nam negabas, filiam tuam posse te nuptam pati

Cum eo, qui meretricem amaret, qui pernoctaret foris.

MY. Quamvis causam hunc suspicari, quam ipsam veram,
 mavolo. 25

PH. Multo prius, quam tu, illum scivi habere amicam, Myrrhina:

Verum id vitium nunquam decrevi esse ego adolescentiæ:

Nam id omnibus innatum: at pol jam aderit, se quoque etiam
 cum oderit.

Sed, ut olim te ostendisti, nil cessavisti eadem esse usque adhuc;

Ut filiam ab eo abduceres; neu, quod ego egissem, esset
 ratum. 30

Id nunc res indicium hæc facit, quo pacto factum volueris.

MY. Adeon' me esse pervicacem censes, cui mater siem

Ut eo essem animo, si esset nostro ex usu hoc matrimonium?

PH. Tun' prospicere aut judicare, nostram in rem quod sit, potes?

Audisti ex aliquo fortasse, qui vidisse eum diceret 35

Exeuntem aut introeuntem ad amicam: quid tum postea?

Si modeste ac raro hoc fecit: nonne dissimulare nos

Magis humanum est, quam dare operam, id scire, qui nos oderit?

Nam si is posset ab ea sese derepente avellere,

Quacum tot consuisset annos; non eum hominem ducerem, 40

Nec virum satis firmum gnatæ. MY. Mitte adolescentem
 obsecro:

Et quæ me peccasse ais: abi, eum, solum solus conveni:

Roga, velintne annon uxorem : si est, ut dicat velle se,

Redde : sin est autem, ut nolit, recte consului meæ.

PH. Si quidem ille ipse non volt, et tu sensisti, esse in eo,
Myrrhina, 45

Peccatum ; aderam, cujus consilio fuerat ea par prospici.

Quamobrem incendor ira, te ausam facere hæc injussu meo :

Interdico, ne extulisse extra ædes puerum usquam velis.

Sed ego stultior, meis dictis parere hanc qui postulem.

Ibo intro, atque edicam servis, ne quoquam efferri sinant. 50

MY. Nullam pol credo mulierem me miseriorem vivere :

Nam ut hic laturus hoc sit, si ipsam rem, ut siet, resciverit,

Non edepol clam me est, cum hoc, quod levius'st, tam animo
iracundo tulit :

Nec, qua via sententia ejus possit mutari, scio.

Hoc mi unum ex plurimis miseriis reliquum fuerat malum, 55

Si, puerum ut tollam, cogit, cui nos qui sit nescimus pater :

Nam cum compressa est gnata, forma in tenebris nosci non quita
est :

Neque detractum ei tum quicquam est, qui post posset nosci qui
siet :

Ipse eripuit vi, in digito quem habuit, virgini abiens annulum.

Simul vereor Pamphilum, ne orata nostra nequeat diutius 60

Celare, cum sciet, alienum puerum tolli pro suo.

ACTUS IV. SCENA II.

SOSTRATA. PAMPHILUS.

So. Non clam me est, gnate mi, tibi me esse suspectam, uxorem
tuam

Propter meos mores hinc abisse : etsi ea dissimulas sedulo :

Verum ita me Di ament, itaque obtingant ex te, quæ exopto mihi,

Ut nunquam sciens commerui, merito ut caperet odium illam mei :

Teque ante quod me amare rebar, ei rei firmasti fidem : 5

Nam mi intus tuus pater narravit modo, quo pacto me habueris

Præpositam amoris tuo : nunc tibi me certum est contra gratiam

Referre, ut apud me præmium esse positum pietati scias.

Mi Pamphile, hoc et vobis et meæ commodum famæ arbitror :

Ego rus abituram hinc cum tuo me esse certo decrevi patre ; 10

Ne mea præsentia obstet, neu causa ulla restet reliqua,

Quin tua Philumena ad te redeat. PA. Quæso, quid istuc consili est?

Illius stultitia victa, ex urbe tu rus habitatum migres?

Haud facies : neque sinam, ut qui nobis, mater, maledictum velit,
Mea pertinacia esse dicat factum, haud tua modestia. 15

Tum tuas amicas te et cognatas deserere et festos dies

Mea causa, nolo. So. Nil pol jam istæc mihi res voluptatis
ferunt :

Dum ætatis tempus tulit, perfuncta satis sum : satias jam tenet
Studiorum istorum : hæc mihi nunc cura est maxuma, ut ne cui
mea

Longinquitas ætatis obstet ; mortemve exspectet meam. 20

Hic video me esse invisam immerito : tempus est concedere.

Sic optume, ut ego opinor, omnes causas præcidam omnibus :

Et me hac suspicione exsolvam, et illis morem gessero.

Sine me, obsecro, hoc effugere, volgus quod male audit mulierum.

PA. Quam fortunatus ceteris sim rebus, absque una hac foret, 25

Hanc matrem habens talem, illam autem uxorem. So. Obsecro,
mi Pamphile,

Non tute incommodam rem, ut quæque est, in animum induces
pati?

Si cetera ita sunt, ut vis, itaque ut esse ego illa existumo,

Mi gnate, da mi hanc veniam, redduc illam. PA. Væ misero mihi.

So. Et mihi quidem : nam hæc res non minus me male habet,
quam te, gnate mi.

ACTUS IV. SCENA III

LACHES. SOSTRATA. PAMPHILUS.

LA. Quem cum istoc sermonem habueris, procul nic stans accepi,
uxor.

Istuc est sapere, qui, ubicumque opus sit, animum possis flectere,
Quod sit faciundum post fortasse, idem hoc tu nunc si feceris.

So. Fors fuat pol. LA. Abi rus ergo hinc : ibi ego te et tu me
feres.

So. Spero ecastor. LA. I ergo intro, et compone, quæ tecum
simul 5

Ferantur : dixi. So. Ita ut jubes, faciam. PA. Pater

LA. Quid vis, Pamphile? PA. Hinc abire matrem? minume

LA. Quid ita istuc vis?

PA. Quia de uxore incertus sum etiam, quid sim facturus.

LA. Quid est?

Quid vis facere, nisi reducere? PA. Equidem cupio, et vix contineor:

Sed non minuam meum consilium: ex usu quod est, id persequar: 10

Credo, ea gratia concordēs magis, si reducam, fore.

LA. Nescias: verum tua refert nihil, utrum illæc fecerint,

Quando hæc aberit: odiosa hæc est ætas adulescentulis:

E medio æquum excedere est, postremo nos jam fabula

Sumus, Pamphile, Senex atque anus. 15

Sed video Phidippum egredi per tempus, accedamus.

ACTUS IV. SCENA IV

PHIDIPPUS. LACHES. PAMPHILUS.

PH. Tibi quoque iratus edepol sum, Philumena,

Graviter quidem: nam hercle abs te est factum turpiter

Etsi tibi causa est de hac re: mater te impulit:

Huic vero nulla est. LA. Opportune te mihi,

Phidippe, in ipso tempore ostendis. PH. Quid est? 5

PA. Quid respondebo his? aut quo pacto hoc operiam?

LA. Dic filiæ, rus concessuram hinc Sostratam:

Ne revereatur, minus jam quo redeat domum. PH. Ah!

Nullam de his rebus culpam commeruit tua:

A Myrrhina hæc sunt mea uxore exorta omnia: 10

PA. Mutatio fit. PH. Ea nos perturbat, Lache.

PA. Dum ne reducam; turbet porro, quam velit.

PH. Ego, Pamphile, esse inter nos, si fieri potest,

Affinitatem hanc sane perpetuam volo:

Sin est, ut aliter tua siet sententia, 15

Accipias puerum. PA. Sensit peperisse: occidi.

LA. Puerum? quem puerum? PH. Natus est nobis nepos:

Nam abducta a vobis prægnans fuerat filia,

Neque fuisse prægnantem unquam ante hunc scivi diem.

LA. Bene, ita me Di ament, nuntias: et gaudeo 20

Natum illum, et illam salvam: sed quid mulieris

Uxorem habes? aut quibus moratam moribus?

- Nosne hoc celatos tamdiu ? nequeo satis,
Quam hoc mihi videtur factum prave, proloqui.
- PH. Non mihi illud factum minus dolet, quam tibi, Lache. 25
- PA. Etiam si dudum fuerat ambiguum hoc mihi,
Nunc non est ; cum eam sequitur alienus puer.
- LA. Nulla tibi, Pamphile, hic jam consultatio'st.
- PA. Perii. LA. Hunc videre sæpe optabamus diem,
Cum ex te esset aliquis, qui te appellaret patrem : 30
Evenit : habeo gratiam Dis. PA. Nullus sum.
- LA. Reduc uxorem, ac noli advorsari mihi.
- PA. Pater, si ex me illa liberos vellet sibi,
Aut se esse mecum nuptam ; satis certo scio,
Non clam me haberet, quod celasse intelligo. 35
- Nunc, cum ejus alienum a me esse animum sentiam,
Neque conventurum inter nos posthac arbitrer ;
Quamobrem reducam ? LA. Mater quod suasit sua,
Adulescens mulier fecit : mirandumne id est ?
- Censen', te posse reperire ullam mulierem, 40
Quæ careat culpa ? an quia non delinquunt viri ?
- PH. Vosmet videte jam, Lache et tu Pamphile,
Remissan' opus sit vobis, reductan' domum.
Uxor quid faciat, in manu non est mea.
- Neutra in re vobis difficultas a me erit. 45
- Sed quid faciemus puero ? LA. Ridicule rogas :
Quicquid futurum'st, huic suum reddas scilicet ;
Ut alamus nostrum. PA. Quem ipse neglexit pater,
Ego alam ? LA. Quid dixti ? eho ! an non alemus, Pamphile ?
- Prodemus quæso potius ? quæ hæc amentia est ? 50
- Enimvero prorsus jam tacere non queo ;
Nam cogis, ea, quæ nolo, ut præsentem hoc loquar.
Ignarum censes tuarum lacrymarum esse me ?
Aut quid sit hoc, quod sollicitere ad hunc modum ?
- Primum hanc ubi dixti causam, te propter tuam 55
Matrem non posse habere hanc uxorem domi,
Pollicita est ea se concessuram ex ædibus.
- Nunc, postquam ademtam hanc quoque tibi causam vides ;
Puer quia clam te est natus, nactus alteram es.
- Erras, tui animi si me esse ignarum putas. 60
- Aliquando tandem huc animum ut adducas tuum,
Quam longum spatium amandi amicam tibi dedi ?

Sumtus, quos fecisti in eam, quam animo æquo tuli ?
Egi atque oravi tecum, uxorem ut duceres :
Tempus dixi esse : impulsu duxisti meo. 65
Quæ tum, obsecutus mihi, fecisti ut decuerat.
Nunc animum rursum ad meretricem induxti tuum :
Cui tu obsecutus, facis huic adeo injuriam.
Nam in eandem vitam te revolutum denuo
Video esse. PA. Mene ? LA. Te ipsum : et facis injuriam. 70
Confingis falsas causas ad discordiam,
Ut cum illa vivas, testem hanc cum abs te amoveris :
Sensitque adeo uxor : nam ei causa alia quæ fuit,
Quamobrem abs te abiret ? PH. Plane hic divinat : nam id est.
PA. Dabo jusjurandum, nihil esse istorum tibi. LA. Ah ! 75
Reduc uxorem : aut, quamobrem non opus sit, cedo.
PA. Non est nunc tempus. LA. Puerum accipias : nam is quidem
In culpa non est : post de matre videro.
PA. Omnibus modis miser sum : nec, quid agam, scio :
Tot me nunc rebus miserum concludit pater. 80
Abibo hinc, præsens quando promoveo parum.
Nam puerum injussu credo non tollent meo ;
Præsertim in ea re cum sit mi adjutrix socrus.
LA. Fugis ? hem ! nec quicquam certi respondes mihi ?
Num tibi videtur esse apud sese ? sine : 85
Puerum, Phidippe, mihi cedo : ego alam. PH. Maxume.
Non mirum fecit uxor, si hoc ægre tulit :
Amaræ mulieres sunt, non facile hæc ferunt.
Propterea hæc ira'st : nam ipsa narravit mihi :
Id ego hoc præsentē tibi nolueram dicere : 90
Neque illi credebam primo : nunc verum palam est.
Nam omnino abhorrere animum huic video a nuptiis.
LA. Quid ergo agam, Phidippe ? quid das consili ?
PH. Quid agas ? meretricem hanc primum adeundam censeo :
Oremus : accusemus : gravius denique 95
Minitemur, si cum illo habuerit rem postea.
LA. Faciam ut mones : eho ! curre, puer, ad Bacchidem hanc
Vicinam nostram : huc evoca verbis meis.
At te oro porro in hac re adjutor sis mihi. PH. Ah !
Jamdudum dixi, itidemque nunc dico, Lache : 100
Manere affinitatem hanc inter nos volo,
Si ullo modo est, ut possit ; quod spero fore.

Sed vin' adesse me una, dum istam convenis?

LA. Immo vero abi; aliquam puero nutricem para.

ACTUS V. SCENA I.

BACCHIS. LACHES.

BA. Non hoc de nihilo'st, quod Laches me nunc conventam esse expetit.

Nec pol me multum fallit, quin, quod suspicor, sit quod velit.

LA. Videndum est, ne minus propter iram hinc impetrem, quam possiem:

Aut ne quid faciam plus, quod post me minus fecisse satius sit.

Aggrediar. Bacchis, salve.

5

BA. Salve, Lache. LA. Edepol credo, te non nil mirari, Bacchis, Quid sit, quapropter te huc foras puerum evocare jussi.

BA. Ego pol quoque etiam timida sum, cum venit in mentem, quæ sim:

Ne nomen quæsti mi obsiet: nam mores facile tutor.

LA. Si vera dicis, nil tibi est a me pericli, mulier:

10

Nam jam ætate ea sum, ut non siet peccato mi ignosci æquom:

Quo magis res omnes cautius, ne temere faciam, accuro.

Nam, si id nunc facis facturave es, bonas quod par est facere;

Inscitum, offerre injuriam tibi, immerenti iniquom est.

BA. Est magna ecastor gratia, de istac re quam tibi habeam;

15

Nam qui post factam injuriam purget, parum mihi prosit.

Sed quid istuc est? LA. Meum receptas filium ad te Pamphilum.

BA. Ah!

LA. Sine dicam; uxorem hanc prius quam duxit, vestrum amorem pertuli.

Mane: nondum etiam dixi id, quod volui: hic nunc habet

Uxorem: quære alium tibi, dum tempus consulendi est:

20

Nam neque ille hoc ætatem animo erit, neque pol tu eadem ista ætate.

BA. Quis id ait? LA. Socrus. BA. Mene? LA. Te ipsam: et filiam abduxit suam:

Puerumque ob eam rem clam voluit, natus qui est, extinguere.

BA. Alid si scirem, qui firmare meam apud vos possem fidem,

Sanctius, quam jusjurandum; id pollicerer tibi, Lache,

25

Segregatum habuisse, uxorem ut duxit, a me Pamphilum.

LA. Lepida es : sed scin', quid volo potius sodes facias ? BA. Quid ?
cedo.

LA. Eas ad mulieres huc intro, atque istuc jusjurandum idem
Polliceare illis : exple animum iis, teque hoc crimine expedi.

BA. Faciam : quod pol, si esset alia ex quæstu hoc, haud faceret,
scio, 30

Ut de tali causa nuptæ mulieri se ostenderet.

Sed nolo esse falsa fama gnatum suspectum tuum ;

Nec leviozem vobis, quibus est minime æquom, viderier

Immerito : nam meritus de me est, quod queam, illi ut commodem.

LA. Facilem benivolumque lingua tua jam tibi me reddidit : 35

Nam non sunt solæ arbitratae hæc : ego quoque etiam hoc credidi.

Nunc cum ego te esse præter nostram opinionem comperi,

Fac, eadem ut sis porro : nostra utere amicitia, ut voles :

Aliter si—sed reprimam me, ne ægre quicquam ex me audias :

Verum hoc, te moneo unum, qualis sim amicus, aut quid
possiem, 40

Potius quam inimicus, periculum facias.

ACTUS V. SCENA II.

PHIDIPPUS. LACHES. BACCHIS.

PH. Nil apud me tibi

Defieri patiar : quin, quod est, benigne præbeatur.

Sed tu cum satura atque ebria es, et puer ut satur sit, facito.

LA. Noster socer, video, venit : nutricem puero adducit.

Phidippe, Bacchis dejerat persancte. PH. Hæccine ea'st ?

LA. Hæc est. 5

PH. Nec pol istæ metuunt Deos : neque has respicere Deos opinor.

BA. Ancillas dedo : quolubet cruciatu per me exquire.

Hæc res hic agitur : Pamphilo me facere ut redeat uxor,

Oportet : quod si effecero, non poenitet me famæ,

Solam fecisse id, quod aliæ meretrices facere fugitant. 10

LA. Phidippe, nostras mulieres suspectas fuisse falso

Nobis, in re ipsa invenimus : porro hanc nunc experiamur.

Nam si compererit crimini tua se uxor credidisse,

Missam iram faciet : sin autem est ob eam rem iratus gnatus,

Quod peperit uxor clam, id leve'st : cito ab eo hæc ira ab-
scedet. 15

Profecto in hac re nil mali est, quod sit discidio dignum.

PH. Velim quidem hercle. LA. Exquire : adest : quod satis sit, faciet ipsa.

PH. Quid mi istæc narras? an quia non tute ipse dudum audisti, De hac re animus meus ut sit, Laches? illis modo explete animum.

LA. Quæso edepol, Bacchis, quod mihi es pollicita, tute ut serves. 20

BA. Ob eam rem vin' ergo introeam? LA. I, atque exple iis animum, ut credant.

BA. Eo; etsi scio pol his meum fore conspectum invisum hodie : Nam nupta meretrici hostis est, a viro ubi segregata est.

LA. At hæc amicæ erunt, ubi, quamobrem adveneris, resciscent.

PH. At easdem amicas fore tibi promitto, rem ubi cognorint : 25 Nam illas errore et te simul suspicione exsolves.

BA. Perii, pudet Philumenæ : vos sequimini intro huc ambæ.

LA. Quid est quod mihi malim, quam quod huic intelligo evenire? Ut gratiam ineam sine meo dispendio et mihi prosim.

Nam si est, ut hæc nunc Pamphilum vere ab se segregarit, 30

Scit, se nobilitatem ex ea re nactam et gloriam esse :

Referet gratiam ei, unaque nos sibi opera amicos junget.

ACTUS V. SCENA III.

PARMENO. BACCHIS.

PA. Edepol næ meam herus esse operam deputat parvi preti ;

Qui ob rem nullam misit, frustra ubi totum desedi diem :

Myconium hospitem dum exspecto in arce Callidemidem.

Itaque ineptus hodie dum illi sedeo, ut quisquam venerat,

Accedebam : adolescens, dic dum quæso, tun' es Myconius? 5

"Non sūm." At Callidemides? "Non." Hospitem ecquem

Pamphilum

Hic habes? omnes negabant : neque eum quenquam esse arbitror.

Denique hercle jam pudebat : abii : sed quid Bacchidem

Ab nostro affine exeuntem video? quid huic hic est rei?

BA. Parmeno, opportune te offers ; propere curre ad Pamphilum. 10

PA. Quid eo? BA. Dic, me orare, ut veniat. PA. Ad te?

BA. Immo ad Philumenam.

PA. Quid rei est? BA. Tua quod nil refert, percontari desinas.

PA. Nil aliud dicam? BA. Etiam : cognosse annulum illum

Myrrhinam

Gnatæ suæ fuisse, quem ipse olim mi dederat. PA. Scio.

Tantumne est? BA. Tantum : aderit continuo, hoc ubi ex te
audiverit. 15

Sed cessas? PA. Minime equidem ; nam hodie mihi potestas
haud data'st :

Ita cursando atque ambulando totum hunc contrivi diem.

BA. Quantam obtuli adventu meo lætitiā Pamphilo hodie ?

Quot commodas res attuli ? quot autem ademi curas ?

Gnatum ei restituo, pæne qui harum ipsiusque opera periit : 20

Uxorem, quam nunquam est ratus posthac se habiturum, reddo :

Qua re suspectus suo patri et Phidippo fuit, exsolvi :

Hic adeo his rebus annulus fuit initium inveniundis.

Nam memini, abhinc menses decem fere ad me nocte prima

Confugere anhelantem domum, sine comite, vini plenum, 25

Cum hoc annulo : extimui illico : mi Pamphile, inquam, amabo,

Quid exanimatus's, obsecro ? aut unde annulum istum nactus's ?

Dic mi : ille alias res agere se simulare : postquam video

Nescio quid suspectarier, magis cœpi instare, ut dicat.

Homo se fatetur vi in via nescio quam compressisse : 30

Dicitque, sese illi annulum, dum luctat, detraxisse :

Eum cognovit Myrrhina in digito modo me habentem :

Rogat, unde sit : narro omnia hæc : inde'st cognitio facta,

Philumenam esse compressam ab eo, et filium inde hunc natum.

Hæc tot propter me gaudia illi contigisse, lætor : 35

Etsi hoc meretrices aliæ nolunt : neque enim est in rem nostram,

Ut quisquam amator nuptiis lætetur : verum ecastor,

Nunquam animum quæsti gratia ad malas adducam partes.

Ego, dum illo licitum'st, usa sum benigno et lepido et comi.

Incommode mihi nuptiis evenit : factum fateor : 40

At pol me fecisse arbitror, ne id merito mi eveniret.

Multa ex quo fuerint commoda, ejus incommoda æquum'st ferre.

ACTUS V. SCENA IV.

PAMPHILUS. PARMENO. BACCHIS.

PAM. Vide mi Parmeno, etiam sodes, ut mi hæc certa et clara
attuleris ;

Ne me in breve pellicias tempus gaudio hoc falso frui.

PAR. Visum est. PAM. Certen' ? PAR. Certe. PAM. Deus
sum, si hoc ita'st. PAR. Verum reperies.

PAM. Manedum sodes : timeo, ne aliud credam, atque aliud nunties.

PAM. Maneo. PAM. Sic te dixi opinor, invenisse Myrrhinam, 5
Bacchidem suum annulum habere. PAR. Factum. PAM. Eum,
quem olim ei dedi :

Eaque hoc mihi te nuntiare jussit : itane est factum ? PAR. Ita,
inquam.

PAM. Quis me est fortunatior ? venustatisque adeo plenior ?

Egone pro hoc te nuntio quid donem ? quid ? quid ? nescio.

PAR. At ego scio. PAM. Quid ? PAR. Nihil enim : 10

Nam neque in nuntio, neque in me ipso, tibi boni quid sit, scio.

PAM. Egon' te, qui ab orco mortuum me reducem in lucem
feceris,

Sinam sine munere a me abire ? ah ! nimium me ingratum putas.

Sed Bacchidem, eccam, video stare ante ostium :

Me exspectat, credo : adibo. BA. Salve, Pamphile. 15

PAM. O Bacchis ! O mea Bacchis ! servatrix mea !

BA. Bene factum ; et volupe'st. PAM. Factis, ut credam, facis :

Antiquamque adeo tuam venustatem obtines,

Ut voluptati obitus, sermo, affatus tuus, quocumque adveneris,

Semper sit. BA. Ac tu ecaster morem antiquom atque ingenium
obtines, 20

Ut unus omnium homo te vivat nusquam quisquam blandior.

PAM. Ha, ha, he ! tun' mi istuc ? BA. Recte amasti, Pamphile,
uxorem tuam :

Nam nunquam ante hunc diem meis oculis eam, quod nossem,
videram :

Perliberalis visa'st. PAM. Dic verum. BA. Ita me Di ament,
Pamphile.

PAM. Dic mi, harum rerum num quid dixi jam patri ? BA. Nil.

PAM. Neque opus est 25

Adeo muttito : placet, haud fieri hoc itidem, ut in comoediis,

Omnia omnes ubi resciscunt : hic, quos fuerat par resciscere,

Sciunt : quos non autem æquom'st scire, neque resciscent neque
scient.

BA. Immo etiam, qui hoc occultum iri facilius credas, dabo.

Myrrhina ita Phidippo dixit, juri jurando meo 30

Se fidem habuisse, et propterea te sibi purgatum. PAM. Or-
tune'st :

Speroque, hanc rem esse eventuram nobis ex sententia.

PAR. Here, licetne scire ex te, hodie quid sit quod feci boni?
Aut quid istuc est, quod vos agitis? PAM. Non licet. PAR. Tamen
suspikor.

Ego hunc ab orco mortuum? quo pacto? PAM. Nescis, Par
meno, 35

Quantum hodie profueris mihi, et me ex quanta ærumna extraxeris.

PAR. Immo vero scio; neque hoc imprudens feci. PAM. Ego
istuc satis scio.

BA. An temere quicquam Parmeno prætereat, quod facto usus sit?

PAM. Sequere me intro, Parmeno. PAR. Sequor: equidem plus
hodie boni

Feci imprudens, quam sciens ante hunc diem unquam. Plaudite.

TERENTII PHORMIO.

Inscriptio.

ACTA LUDIS ROMANIS, L. POSTUMIO ALBINO L. CORNELIO MERULA
ÆDILIBUS CURULIBUS. EGERE L. AMBIVIVS TURPIO L. ATILIUS
PRÆNESTINUS. MODOS FECIT FLACCUS CLAUDI TIBIIS IMPARIBUS.
TOTA GRÆCA APOLLODORU EPIDICAZOMENE. FACTA EST IV C.
FANNIO M. VALERIO COSS.

FABULÆ INTERLOCUTORES.

DAVUS, *servus, amicus Getæ.*

ANTIPHO, *filius Demiphonis, Phanium amans.*

DEMIPHO, *senex, frater Chremetis, pater Antiphonis.*

PHORMIO, *parasitus, adulescentes adjuvans in rebus amato-
riis.*

SOPHRONA, *nutrix Phanii.*

GETA, *servus Demiphonis.*

PHÆDRIA, *filius Chremetis, amans Pamphilam.*

CHREMES, *senex, frater Demiphonis, pater Phædriæ.*

DORIO, *leno, dominus Pamphilæ.*

NAUSISTRATA, *Chremetis conjux.*

HEGIO,

CRATINUS,

CRITO,

} *amici a Demiphone in consilium adhibiti.*

PERSONÆ MUTÆ.

DORCIUM, *conserva et uxor Getæ.*

PHANIUM, *Lemnia adulescentula, filia Chremetis.*

PAMPHILA, *puella a Phædria amata.*

C. SULPITII APOLLINARIS PERIOCHA
IN PHORMIONEM

Chremetis frater aberat peregre, Demipho,
Relicto Athenis Antiphone filio.
Chremes clam habebat Lemni uxorem ac filiam :
Athenis aliam conjugem, et amantem unice
Gnatum fidicinam : mater e Lemno advenit
Athenas ; moritur : virgo sola (aberat Chremes)
Funus procurat : ibi eam visam cum Antipho
Amaret, opera parasiti uxorem accipit.
Pater et Chremes reversi fremere ; dein minas
Triginta dant parasito, ut illam conjugem
Haberet ipse : argento hoc emitur fidicina :
Uxorem retinet Antipho a patruo agnitam.

PROLOGUS.

Postquam poeta vetus poetam non potest
Retrahere ab studio, et transdere hominem in otium ;
Maledictis detertere, ne scribat, parat : *qui tu non potest*
Qui ita dictitat, quas antehac fecit fabulas,
Tenui esse oratione et scriptura levi : *scriptura* 5
Quia nusquam insanum fecit adolescentulum
Cervam videre fugere, et sectari omnes,
Et eam plorare, orare, ut subveniat sibi.
Quod si intelligeret, olim cum stetit nova, *descendit*
Actoris opera magis stetisse, quam sua ; 10
Minus multo audacter, quam nunc lædit, læderet.
Nunc si quis est, qui hoc dicat aut sic cogitet,
Vetus si poeta non lacessisset prior,
Nullum invenire prologum posset novus,
Quem diceret, nisi haberet, cui malediceret : 15
Is sibi responsum hoc habeat ; in medio omnibus
Palmam esse positam, qui artem tractant musicam.
Ille ad famem hunc ab studio studuit reicere :
Hic respondere voluit, non lacessere.
Benedictis si certasset, audisset bene : 20
Quod ab illo allatum'st, sibi esse id rellatum putet. *qui pro*
De illo jam finem faciam dicundi mihi,
Peccandi cum ipse de se finem non facit.

Nunc, quid velim, animum attendite : apporto novam,
Epidicazomenen quam vocant comœdiam 25
Græci, Latini Phormionem nominant :
Quia primas partes qui aget, is erit Phormio
Parasitus, per quem res geretur maxume :
Voluntas vostra si ad poetam accesserit.
Date operam, adeste æquo animo per silentium : 30
Ne simili utamur fortuna, atque usi sumus,
Cum per tumultum noster grex motus loco'st : *qui cum*
Quem actoris virtus nobis restituit locum, *qui cum*
Bonitasque vostra adjutans atque æquanimitas.

PHORMIO.

ACTUS I. SCENA I

DAVUS.

Amicus summus meus et popularis, Geta,
Heri ad me venit. Erat ei de rationcula *accipiam*
Jampridem apud me reliquium pauxillulum
Nummorum : id ut conficerem : confeci : affero.
Nam herilem filium ejus duxisse audio 5
Uxorem : ei credo munus hoc corraditur.
Quam inique comparatum'st : ii, qui minus habent,
Ut semper aliquid addant divitioribus !
Quod ille unciatim vix de demenso suo, *accipiam*
Suum defrudans genium, compersit miser ; 10
Id illa univorsum abripiet, haud existumans,
Quanto labore partum : porro autem Geta
Ferietur alio munere, ubi hera pepererit : *unde habet munus*
Porro alio autem, ubi erit puero natalis dies : *unde habet munus*
Ubi initiabunt : omne hoc mater auferet : 15
Puer causa erit mittundi. Sed videon' Getam ?

ACTUS I. SCENA II.

GETA. DAVUS.

GE. Si quis me quæret rufus— DA. Præsto'st, desine. GE. Oh !
At ego obviam conabar tibi, Dave. DA. Accipe, hem !
Lectum'st ; conveniet numerus, quantum debui. *accipiam*
GE. Amo te : et non neglexisse habeo gratiam.
DA. Præsertim ut nunc sunt mores : adeo res reddit ; 5
Si quis quid reddit, magna habenda'st gratia.
Sed quid tu es tristis ? GE. Egone ? nescis, quo in metu et
Quanto in periculo simus. DA. Quid istuc est ? GE. Scies,

Modo ut tacere possis. DA. Abi sis, insciens : *di mis*
 Cujus tu fidem in pecunia perspexeris, 10
 Verere verba ei credere ? ubi quid mihi lucri est
 Te fallere ? GE. Ergo ausculta. DA. Hanc operam tibi dico.
 GE. Senis nostri, Dave, fratrem majorem Chremen
 Nostine ? DA. Quidni ? GE. Quid ? ejus natum Phædriam ?
 DA. Tam, quam te. GE. Evenit senibus ambobus simul, 15
 Iter illi in Lemnum ut esset, nostro in Ciliciam
 Ad hospitem antiquom : is senem per epistolas
 Pellexit, modo non montes auri pollicens.
 DA. Cui tanta erat res, et supererat ? GE. Desinas : *di mis*
 Sic est ingenium. DA. Oh ! regem me esse oportuit. 20
 GE. Abeuntes ambo hinc tum senes me filii
 Relinquent quasi magistrum. DA. O Geta, provinciam
 Cepisti duram. GE. Mi usus venit, hoc scio :
 Memini, relinqui me, Deo irato meo.
 Cœpi advorsari primo : quid verbis opus'st ? 25
 Senibus fidelis dum sum, scapulas perdididi.
 Venere in mentem mi isthæc : namque incitia'st,
 Advorsum stimulum calces : cœpi iis omnia
 Facere, obsequi, quæ vellent. DA. Scisti uti foro *di mis*
 GE. Noster mali nil quicquam primo : hic Phædria 30
 Continuo quandam nactus est puellulam
 Citharistriam : hanc amare cœpit perditæ.
 Ea serviebat lenoni impurissimo :
 Neque, quod daretur quicquam ; id curarant patres.
 Restabat aliud nil, nisi oculos pascere, 35
 Sectari, in ludum ducere, et reducere.
 Nos otiosi operam dabamus Phædriæ.
 In quo hæc discebat ludo, exadvorsum ei loco
 Tonstrina erat quædam. Hic solebamus fere
 Plerumque eam opperiri, dum inde iret domum. 40
 Interea dum sedemus illi, intervenit
 Adulescens quidam lacrymans : nos mirarier.
 Rogamus quid sit : "nunquam æque, inquit, ac modo,
 Paupertas mihi onus visa est et miserum et grave.
 Modo quandam vidi virginem hic viciniæ 45
 Miseram, suam matrem lamentari mortuam :
 Ea sita erat exadvorsum : neque illi benevolens,
 Neque notus neque cognatus extra unam aniculam

- Quisquam aderat, qui adjutaret funus : miseritum st.
 Virgo ipsa facie egregia." Quid verbis opus'st? 50
 Commōrat omnes nos. Ibi continuo Antipho :
 Voltisne eamus visere? alius, Censeo :
 Eamus : duc nos sodes. Imus, venimus,
 Videmus : virgo pulchra : et, quo magis diceres,
 Nihil aderat adjumenti ad pulchritudinem : 55
 Capillus passus, nudus pes, ipsa horrida,
 Lacrymæ, vestitus turpis : ut, ni vis boni *unio hanc*
 In ipsa inesset forma, hæc formam extinguerent.
 Ille, qui illam amabat fidicinam tantummodo,
 Satis, inquit, scita'st : noster vero— DA. Jam scio : 60
 Amare cœpit. GE. Scin' quam? quo evadat, vide.
 Postridie ad anum recta pergit : obsecrat,
 Ut sibi ejus faciat copiam : illa enim se negat :
 Neque eum æquom facere ait : illam civem esse Atticam,
 Bonam. bonis prognatam : si uxorem velit, 65
 Lege id licere facere : sin aliter, negat.
 Noster, quid ageret, nescire : et illam ducere
 Cupiebat, et metuebat absentem patrem.
 DA. Non, si redisset, ei pater veniam daret?
 GE. Ille indotatam virginem atque ignobilem 70
 Daret illi? nunquam faceret. DA. Quid fit denique?
 GE. Quid fiat? est parasitus quidam Phormio,
 Homo confidens; qui illum Di omnes perduint!
 DA. Quid is fecit? GE. Hoc consilium, quod dicam, dedit :
 Lex est, ut orbæ, qui sunt genere proxumi, 75
 Iis nubant, et illos ducere eadem hæc lex jubet.
 Ego te cognatum dicam, et tibi scribam dicam : *quid?*
 Paternum amicum me assimilabo virginis :
 Ad judices veniemus : qui fuerit pater,
 Quæ mater, qui cognata tibi sit; omnia hæc 80
 Confinгам : quod erit mihi bonum atque commodum,
 Cum tu horum nil refelles, vincam scilicet.
 Pater aderit : mihi paratæ lites : quid mea?
 Illa quidem nostra erit. DA. Jocularē audaciam.
 GE. Persuasum'st homini : factum'st : ventum'st : vincimur : 85
 Duxit. DA. Quid narras? GE. Hoc, quod audis. DA. O Geta,
 Quid te futurum'st? GE. Nescio hercle : unum hoc scio,
 Quod fors feret, feremus æquo animo. DA. Placet :

Hem ! istuc viri'st officium. GE. In me omnis spes mihi est.

DA. Laudo. GE. Ad precatorem adeam, credo, qui mihi 90

Sic oret : Nunc amitte, quæso, hunc : ceterum

Posthac si quicquam, nil precor : tantummodo

Non addit : Ubi ego hinc abiero, vel occidito. *addit*

DA. Quid pædagogus ille, qui citharistriam ?

Quid rei gerit ? GE. Sic, tenuiter. DA. Non multum habet, 95

Quod det fortasse ? GE. Immo nihil, nisi spem meram.

DA. Pater ejus rediit, annon ? GE. Nondum. DA. Quid ? senem

Quoad expectatis vostrum ? GE. Non certum scio :

Sed epistolam ab eo allatam esse audiui modo :

Et ad portitores esse delatam ; hanc petam. 100

DA. Numquid, Geta, aliud me vis ? GE. Ut bene sit tibi.

Puer, heus ! nemon' huc prodit ? cape, da hoc Dorcio.

ACTUS I. SCENA III.

ANTIPHO. PHÆDRIA.

AN. Adeon' rem redisse, ut, qui mi consultum optume velit esse,
Phædria, patrem ut extimescam, ubi ejus adventi venit in mentem ?

Quod ni fuissem incogitans, ita eum exspectarem, ut par fuit.

PH. Quid istuc ? AN. Rogitas ? qui tam audacis facinoris mi
consciis sis ?

Quod utinam ne Phormioni id suadere in mentem incidisset, 5

Neu me cupidum eo impulisset, quod mi principium'st mali.

Non potitus essem : fuisset tum illos mi ægre aliquot dies :

At non quotidiana cura hæc angeret animum. PH. Audio.

AN. Dum exspecto, quam mox veniat, qui hanc mihi adimat
consuetudinem.

PH. Aliis quia deficit, quod amant, ægre'st : tibi, quia superest,
dolet. 10

Amore abundas, Antipho.

Nam tua quidem hercle certo vita hæc expetenda optandaque est.

Ita me Di bene ament, ut mi liceat tamdiu, quod amo, frui,

Jam depecisci morte cupio ; tu conjicito ceterum, *Antipho*

Quid ego hac ex inopia nunc capiam ; et quid tu ex istac copia : 15

Ut ne addam, quod sine sumtu ingenuam liberalem nactus es :

Quod habes, ita ut voluisti, uxorem sine mala fama palam :

Beatus, ni unum hoc desit, animus qui modeste istæc ferat.

Quod si tibi res sit cum eo lenone, quocum mi est, tum sentias—
Ita plerique omnes sumus ingenio, nostri nosmet poenitet. 20

AN. At tu mihi contra nunc videre fortunatus, Phædria,
Cui de integro est potestas etiam consulendi, quid velis : *compulsi*
Retinere, amare, an mittere : ego in eum incidi infelix locum,
Ut neque mi ejus sit amittendi, nec retinendi copia.
Sed quid hoc est ? videon' ego Getam currentem huc advenire ? 25
Is est ipsus : hei ! timeo miser, quam hic mihi nunc nuntiet rem.

ACTUS I. SCENA IV.

GETA. ANTIPHO. PHÆDRIA.

GE. Nullus's, Geta, nisi aliquod jam consilium celere repereris :
Ita nunc imparatum subito tanta in me impendent mala :
Quæ neque uti devitem scio, neque quomodo me inde extraham :
Nam non potest celari nostra diutius jam audacia.

Quæ si non astu providentur, me aut herum pessum dabunt. 5
AN. Quidnam ille commotus venit ?

GE. Tum temporis mihi punctum ad hanc rem est. Herus adest.
AN. Quid istuc mali'st ?

GE. Quod cum audierit, quod ejus remedium inveniam iracundiæ ?
Loquarne ? incendam : taceam ? instigem : purgem me ? laterem
lavem. *So I'm coming myself I might as well wash*

Eheu ! me miserum : cum mihi paveo, tum Antipho me excruciat
animi : *in* 10

Ejus me miseret : hei ! nunc timeo : is nunc me retinet : nam
absque eo esset,

Recte ego mihi vidissem : et senis essem ultus iracundiam : aliquid
Convasavissem, atque dehinc me protinam conjicerem in pedes.

AN. Quamnam hic fugam aut furtum parat ?

GE. Sed ubi Antiphonem reperiam ? aut qua quærere insistam
via ? 15

PH. Te nominat.

AN. Nescio quod magnum hoc nuntio exspecto malum. PH. Anne
sanus es ?

GE. Domum ire pergam : ibi plurimum'st. PH. Revocemus
hominem. AN. Sta illico. GE. Hem !

Satis pro imperio quisquis es. AN. Geta. GE. Ipse est, quem
volui obviam.

AN. Cedo, quid portas, obsecro? atque id, si potes, verbo expedi. 20

GE. Faciam. AN. Eloquere. GE. Modo apud portum—
AN. Meumne? GE. Intellexti. AN. Occidi. PH. Hem!

AN. Quid agam? PH. Quid ais? GE. Hujus patrem vidisse me, patrum tuum.

AN. Nam quod ego huic nunc subito exitio remedium inveniam miser?

Quod si eo meæ fortunæ redeunt, Phanium, abs te ut distrahar, Nulla'st mihi vita expetenda. GE. Ergo istæc cum ita sint, Antipho, 25

Tanto magis te advigilare æquom'st: fortes fortuna adjuvat.

AN. Non sum apud me. GE. Atqui opus est nunc cum maxume, ut sis, Antipho: *Antipho: Meumne? Occidi? Hem!*

Nam si senserit te timidum pater esse, arbitrabitur

Commeruisse culpam. PH. Hoc verum'st. AN. Non possum immutarier.

GE. Quid faceres, si aliud quid gravius tibi nunc faciundum foret? 30

AN. Cum hoc non possum, illud minus possem. GE. Hoc nihil est, Phædria: illicet.

Quid hic conterimus operam frustra? quin abeo? PH. Et quidem ego. AN. Obsecro,

Quid si assimulo, satin' est? GE. Garris. AN. Voltum contemplamini: hem!

Satin' est sic? GE. Non. AN. Quid si sic? GE. Propemodum AN. Quid si sic? GE. Sat est:

Hem! istuc serva: et verbum verbo, par pari ut respondeas; 35
Ne te iratus suis sævidicis dictis protelet. AN. Scio. *Antipho: Meumne? Occidi? Hem!*

GE. Vi coactum te esse, invitum, lege, judicio: tenes? *Antipho: Meumne? Occidi? Hem!*

Sed quis hic est senex, quem video in ultima platea? AN. Ipsus est.

Non possum adesse. GE. Ah! quid agis? quo abis, Antipho? Mane, inquam. AN. Egomet me novi et peccatum meum: 40
Vobis commendo Phanium et vitam meam.

PH. Geta, quid nunc fiet? GE. Tu jam lites audies:

Ego plectar pendens, nisi quid me fefellerit.

Sed, quod modo hic nos Antiphonem monuimus,

Id nosmet ipsos facere oportet, Phædria. 45

PH. Aufer mi oportet: quin tu, quid faciam, impera.

GE. Meministin', olim ut fuerit vostra oratio

In re incipiunda ad defendendam noxiam,

Justam illam causam, facilem, vincibilem, optumam? *actus.*

PH. Memini. GE. Hem! nunc ipsa'st opus ea; aut, si quid
potest, 50

Meliore et callidiore. PH. Fiet sedulo.

GE. Nunc prior adito tu: ego in subsidiis hic ero

Succenturiatus, si quid deficias. PH. Age.

ACTUS II. SCENA I.

DEMIPHO. GETA. PHÆDRIA.

DE. Itane tandem uxorem duxit Antipho injussu meo?

Nec meum imperium: ac mitto imperium: non simultatem meam

Revereri saltem? non pudere? O facinus audax, O Geta

Monitor. GE. Vix tandem. DE. Quid mihi dicent? aut quam
causam reperient?

Demiror. GE. Atqui reperi jam: aliud cura. DE. An hoc dicet
mihi? *actus.* 5

Invitus feci; lex coegit: audio: fateor. GE. Places.

DE. Verum scientem, tacitum, causam tradere adversariis,

Etiam idne lex coegit? GE. Illud durum. PH. Ego expediam:
sine.

DE. Incertum'st, quid agam; quia præter spem, atque incredibile
hoc mi obtigit:

Ita sum irritatus, animum ut nequeam ad cogitandum insti-
tuere. 10

Quamobrem omnes, cum secundæ res sunt maxume, tum maxume

Meditari secum oportet, quo pacto advorsam ærumnam ferant.

Pericla, damna, exilia peregre rediens semper cogitet,

Aut fili peccatum, aut uxoris mortem, aut morbum filiæ:

Communia esse hæc: ne quid horum unquam accidat animo
novom. 15

Quicquid præter spem eveniat, omne id deputare esse in lucro.

GE. O Phædria, incredibile quantum herum anteeo sapientia!

Meditata mihi sunt omnia mea incommoda, herus si redierit:

Molendum'st in pistrino: vapulandum: habendum compedes:

Opus ruri faciundum: horum nil quicquam accidet animo
novom. 20

Quicquid præter spem eveniet, omne id deputabo esse in lucro.

Sed quid cessas hominem adire, et blande in principio alloqui?

DE. Phædriam, mei fratris video filium mi ire obviam.

PH. Mi patruæ, salve. DE. Salve: sed ubi est Antipho?

PH. Salvom advenire— DE. Credo: responde hoc mihi. 25

PH. Valet: hic est: sed satin' omnia ex sententia?

DE. Vellem quidem. PH. Quid istuc est? DE. Rogitas, Phædria?

Bonas, me absente, hic confecistis nuptias.

PH. Eho! an id suscenses nunc illi? GE. O artificem probum!

DE. Egon' illi non suscenseam? ipsum gestio 30

Dari mi in conspectum, nunc sua culpa ut sciat

Lenem patrem illum factum me esse acerrimum.

PH. Atqui nil fecit, patruæ, quod suscenseas.

DE. Ecce autem similia omnia: omnes congruunt:

Unum cum noris, omnes noris. PH. Haud ita'st. 35

DE. Cum in noxia hic est; ille ad defendendum adest:

Cum ille est, præsto hic est: tradunt operas mutuas.

GE. Probe horum facta imprudens depinxit senex.

DE. Nam ni hæc ita essent, cum illo haud stares, Phædria.

PH. Si est, patruæ, culpam ut Antipho in se admisierit, 40

Ex qua re minus rei foret aut famæ temperans:

Non causam dico, quin, quod meritus sit, ferat.

Sed, si quis forte, malitia fretus sua,

Insidias nostræ fecit adolescentiæ,

Ac vicit; nostran' culpa ea est? an iudicum, 45

Qui sæpe propter invidiam adimunt diviti,

Aut propter misericordiam addunt pauperi?

GE. Ni nossem causam, crederem, vera hunc loqui.

DE. An quisquam iudex est, qui possit noscere

Tua justa, ubi tute verbum non respondeas, 50

Ita ut ille fecit? PH. Functus adolescentuli est

Officium liberalis: postquam ad iudices

Ventum'st, non potuit cogitata proloqui:

Ita eum tum timidum ibi obstupescit pudor.

GE. Laudo hunc: sed cesso adire quamprimum senem? 55

Here, salve: salvom te advenisse gaudeo. DE. Oh!

Bone custos, salve, columnen vero familiæ:

Cui commendavi filium hic abiens meum.

GE. Jamdudum te omnes nos accusare audio

Immerito, et me horum omnium immeritissimo : 60
 Nam quid me in hac re facere voluisti tibi ?
 Servom hominem causam orare leges non sinunt :
 Neque testimoni dictio est. DE. Mitto omnia.
 Addo istuc : imprudens timuit adulescens : sino :
 Tu servus : verum, si cognata est maxume, 65
 Non fuit necesse habere : sed, id quod lex jubet,
 Dotem daretis ; quæreret alium virum.
 Qua ratione inopem potius ducebat domum ?
 GE. Non ratio, verum argentum deerat. DE. Sumeret
 Alicunde. GE. Alicunde ? nihil est dictu facilius. 70
 DE. Postremo, si nullo alio pacto, fœnore.
 GE. Hui ! dixti pulchre : si quidem quisquam crederet,
 Te vivo. DE. Non, non sic futurum 'st : non potest.
 Egon' illam cum illo ut patiar nuptam unum diem ?
 Nil suave meritum 'st : hominem commonstrarier 75
 Mi istum volo : aut ubi habitet, demonstrarier.
 GE. Nempe Phormionem. DE. Istunc patronum mulieris.
 GE. Jam faxo hic aderit. DE. Antipho ubi nunc est ? GE. Foris.
 DE. Abi, Phædria, eum require, atque adduce huc. PH. Eo :
 Recta via quidem illuc. GE. Nempe ad Pamphilam. 80
 DE. Ego Deos penates hinc salutatum domum
 Devortar : inde ibo ad forum, atque aliquot mihi
 Amicos advocabo, ad hanc rem qui adsient ;
 Ut ne imparatus sim, si adveniat Phormio.

ACTUS II. SCENA II.

PHORMIO. GETA.

PH. Itane patris ais conspectum veritum hinc abiisse ? GE. Ad-
 modum.
 PH. Phanium relictam solam ? GE. Sic. PH. Et iratum
 senem ?
 GE. Oppido. PH. Ad te summa solum, Phormio, rerum redit :
 Tute hoc intristi : tibi omne est exedendum : accingere.
 GE. Obsecro te— PH. Si rogabit— GE. In te spes est—
 PH. Eccere, 5
 Quid si reddet ?— GE. Tu impulisti— PH. Sic opinor—
 GE. Subveni.

PH. Cedo senem : jam instructa mihi sunt corde consilia omnia.

GE. Quid ages? PH. Quid vis? nisi uti maneat Phanium :
atque ex crimine hoc

Antiphonem eripiam : atque in me omnem iram derivem senis?

GE. O vir fortis atque amicus : verum hoc sæpe, Phormio, 10

Vereor, ne istæc fortitudo in nervom erumpat denique. PH. Ah!

Non ita est : factum est periculum ; jam pedum visa'st via.

Quot me censes homines jam deverbasse usque ad necem,

Hospites, tum cives? quo magis novi, tanto sæpius.

Cedo dum, en unquam injuriarum audisti mihi scriptam dicam? 15

GE. Qui istuc? PH. Quia non rete accipitri tenditur neque
miluo,

Qui male faciunt nobis : illis, qui nil faciunt, tenditur :

Quia enim in illis fructus est, in istis opera luditur.

Aliis aliunde est periculum, unde aliquid abradi potest :

Mihi sciunt nil esse. Dices, ducent damnatum domum : 20

Alere nolunt hominem edacem : et sapiunt mea sententia,

Pro maleficio si beneficium summum nolunt reddere.

GE. Non pote satis pro merito ab illo tibi referri gratia.

PH. Immo enim nemo satis pro merito gratiam regi refert.

+ Ten' asymbolum venire lunctum atque lautum e balneis, 25

Otiosum ab animo : cum ille et cura et sumtu absumitur :

Dum fit, tibi quod placeat, ille ringitur : tu rideas :

Prior bibas ; prior decumbas : cœna dubia apponitur?

GE. Quid istuc verbi est? PH. Ubi tu dubites, quid sumas
potissimum.

Hæc cum rationem ineas quam sint suavia, et quam cara sint ; 30

Ea qui præbet, non tu hunc habeas plane præsentem Deum?

GE. Senex adest : vide quid agas : prima coitio'st acerrima :

Si eam sustinueris, post illa jam, ut lubet, ludas licet.

ACTUS II. SCENA III.

DEMIPHO. GETA. PHORMIO.

DE. En unquam cuiquam contumeliosius

Audistis factam injuriam, quam hæc est mihi?

Adeste quæso. GE. Iratus est. PH. Quin tu hoc age :

Jam ego hunc agitabo. Pro Deum immortalium!

Negat, Phanium esse hanc sibi cognatam, Demipho? 5

Hanc Demipho negat esse cognatam? GE. Negat.

DE. Ipsum esse opinor, de quo agebam : sequimini.

PH. Neque ejus patrem se scire, qui fuerit? GE. Negat.

PH. Nec Stilphonem ipsum scire, qui fuerit? GE. Negat.

PH. Quia egens relictæ est misera, ignoratur parens :

Negligitur ipsa ; vide, avaritia quid facit.

GE. Si herum insimulabis malitiæ, male audies.

DE. O audaciam, etiamne ultro accusatum advenit?

PH. Nam jam adulescenti nihil est quod suscenseam,

Si illum minus norat : quippe homo jam grandior,

Pauper, cui opera vita erat, ruri fere

Se continebat : ibi agrum de nostro patre

Colendum habebat : sæpe interea mihi senex

Narrabat, se hunc negligere cognatum suum :

At quem virum? quem ego viderim in vita optimum.

GE. Videas te atque illum, ut narras. PH. I in malam crucem.

Nam ni ita eum existimassem, nunquam tam graves

Ob hanc inimicitias caperem in vostram familiam,

Quam is aspernatur nunc tam illiberaliter.

GE. Pergin' hero absenti male loqui, impurissime?

PH. Dignum autem hoc illo est. GE. Ain' tandem, carcer?

DE. Geta.

GE. Bonorum extortor, legum contortor. DE. Geta.

PH. Responde. GE. Quis homo est? eheim! DE. Tace.

GE. Absenti tibi

Te indignas seque dignas contumelias

Nunquam cessavit dicere. DE. Ohe! desine.

Adulescens, primum abs te hoc bona venia expeto,

Si tibi placere potis est, mi ut respondeas :

Quem amicum tuum ais fuisse istum, explana mihi :

Et qui cognatum me sibi esse diceret.

PH. Proinde expiscare, quasi non nosses. DE. Nossem.

PH. Ita.

DE. Ego me nego : tu, qui ais, redige in memoriam.

PH. Eho, tu sobrinum tuum non noras? DE. Enicas :

Dic nomen. PH. Nomen? DE. Maxume : quid nunc taces?

PH. Perii hercle, nomen perdidici. DE. Hem! quid ais?

PH. Geta,

Si meministi id quod olim dictum'st, subjice : hem!

Non dico : quasi non noris, tentatum advenis.

- DE. Egone autem tento? GE. Stilpho. PH. Atque adeo quid mea?
- Stilpho'st. DE. Quem dixti? PH. Stilphonem, inquam, noveras.
- DE. Neque ego illum noram, neque mi cognatus fuit
Quisquam istoc nomine. PH. Itane? non te horum pudet? 45
At si talentum rem reliquisset decem—
- DE. Di tibi malefaciant. PH. Primus esses memcriter
Progeniem vostram usque ab avo atque atavo proferens.
- DE. Ita, ut dicis: ego tum cum advenissem, qui mihi
Cognata ea esset, dicerem: itidem tu face: 50
Cedo qui est cognata? GE. Eu noster! recte: heus tu! cave.
- PH. Dilucide expedivi, quibus me oportuit
Judicibus: tum id si falsum fuerat, filius
Cur non refellit? DE. Filium narras mihi?
Cujus de stultitia dici, ut dignum'st, non potest. 55
- PH. At tu, qui sapiens es, magistratus adi;
Judicium de eadem causa iterum ut reddant tibi:
Quandoquidem solus regnas, et soli licet
Hic de eadem causa bis judicium apiscier.
- DE. Etsi mihi facta injuria'st; verum tamen 60
Potius quam lites secter, aut quam te audiam,
Itidem ut cognata si sit, id quod lex jubet
Dotem dare, abduce hanc, minas quinque accipe.
- PH. Ha, ha, hæ! homo suavis! DE. Quid? num iniquom
postulo?
- An ne hoc quidem ego adipiscar, quod jus publicum'st? 65
- PH. Itan' tandem, quæso, item, ut meretricem ubi abusus sis,
Mercedem dare lex jubet ei atque amittere?
An, ut ne quid civis turpe in sese admitteret
Propter egestatem, proxumo jussa'st dari;
Ut cum uno ætatem degeret? quod tu vetas. 70
- DE. Ita, proxumo quidem: at nos unde? aut quamobrem—
PH. Ohe!
- Actum, aiunt, ne agas. DE. Non agam? immo haud desinam,
Donec perfecero hoc. PH. Ineptis. DE. Sine modo.
- PH. Postremo tecum nil rei nobis, Demipho, est:
Tuus est damnatus gnatus, non tu: nam tua 75
Præterierat jam ad ducendum ætas. DE. Omnia hæc
Illum putato, quæ ego nunc dico, dicere:

Aut quidem cum uxore hac ipsum prohibebo domo.

GE. Iratus est. PH. Tute idem? melius feceris.

DE. Itane es paratus facere me advorsum omnia, 80

Infelix? PH. Metuit hic nos, tametsi sedulo

Dissimulat. GE. Bene habent tibi principia. PH. Quin, quod
est

Ferundum, fers: tuis dignum factis feceris,

Ut amici inter nos simus. DE. Egon' tuam expetam

Amicitiam? aut te visum, aut auditum velim? 85

PH. Si concordabis cum illa, habebis, quæ tuam

Senectutem oblectet: respice ætatem tuam.

DE. Te oblectet: tibi habe. PH. Minue vero iram. DE. Hoc
age.

Satis jam verborum'st: nisi tu properas mulierem

Abducere, ego illam ejiciam: dixi, Phormio. 90

PH. Si tu illam attigeris secus, quam dignum est liberam,

Dicam tibi impingam grandem: dixi, Demipho.

Si quid opus fuerit, heus, domo me. GE. Intelligo.

ACTUS II. SCENA IV.

DEMIPHO. GETA. HEGIO. CRATINUS. CRITO.

DE. Quanta me cura et solitudine afficit

Gnatus, qui me et se hisce impedivit nuptiis?

Neque mi in conspectum prodit; ut saltem sciam,

Quid de hac re dicat, quidve sit sententiæ.

Abi, vise redieritne jam an nondum domum. 5

GE. Eo. DE. Videtis, quo in loco res hæc siet:

Quid ago? dic, Hegio. HE. Ego? Cratinum censeo:

Si tibi videtur. DE. Dic, Cratine. CRA. Mene vis?

Ego, quæ in rem tuam sint, ea velim facias: mihi

Sic hoc videtur: quod te absente hic filius 10

Egit, restitui in integrum æquom esse ac bonum:

Et id impetrabis: dixi. DE. Dic nunc, Hegio.

HE. Ego sedulo hunc dixisse credo: verum ita est,

Quot homines, tot sententiæ: suus cuique mos.

Mihi non videtur, quod sit factum legibus, 15

Rescindi posse: et turpe inceptu est. DE. Dic, Crito.

CRI. Ego amplius deliberandum censeo:

Res magna est. HE. Numquid nos vis? DE. Fecistis probe :
 Incertior sum multo, quam dudum. GE. Negant
 Redisse. DE. Frater est exspectandus mihi : 20
 Is quod mihi de hac re dederit consilium, id sequar.
 Percontatum ibo ad portum, quoad se recipiat.
 GE. At ego Antiphonem quæram ; ut, quæ acta hic sint, sciat.
 Sed eccum ipsum video in tempore huc se recipere.

ACTUS III. SCENA I.

ANTIPHO. GETA.

AN. Enimvero, Antipho, multimodis cum istoc animo es vitu-
 perandus :
 Itane te hinc abisse, et vitam tuam tutandam aliis dedisse ?
 Alios tuam rem credidisti magis, quam tete, animadversuros ?
 Nam ut ut erant alia illi certe, quæ nunc tibi domi'st, consuleres,
 Ne quid propter tuam fidem decepta potiretur mali : 5
 Cujus nunc miseræ spes opesque sunt in te uno omnes sitæ.
 GE. Et quidem, here, nos jamdudum hic te absentem incusamus,
 qui abieris.
 AN. Te ipsum quærebam. GE. Sed ea causa nihilo magis
 defecimus.
 AN. Loquere, obsecro, quonam in loco sunt res et fortunæ meæ :
 Num patri quid subolet? GE. Nil etiam. AN. Ecquid spei
 porro'st? GE. Nescio. AN. Ah! 10
 GE. Nisi Phædria haud cessavit pro te eniti. AN. Nil fecit
 novi.
 GE. Tum Phormio itidem in hac re, ut aliis, strenuum hominem
 præbuit.
 AN. Quid is fecit? GE. Confutavit verbis admodum iratum
 senem.
 AN. Eu! Phormio. GE. Ego, quod potui, porro. AN. Mi
 Geta, omnes vos amo.
 GE. Sic habent principia sese, ut dico : adhuc tranquilla res est 15
 Mansurusque patrum pater est, dum huc adveniat. AN. Quid
 eum? GE. Id aibat,
 De ejus consilio velle sese facere, quod ad hanc rem attinet.
 AN. Quantus metus est mihi, venire huc salvom nunc patrum,
 Geta!

Nam de ejus una, ut audio, aut vivam aut moriar sententia.

GE. Phædria tibi adest. AN. Ubinam'st? GE. Eccum ab sua palæstra exit foras.

ACTUS III. SCENA II.

PHÆDRIA. DORIO. ANTIPHO. GETA.

PH. Dorio, audi,

Obsecro. Do. Non audio. PH. Parumper. Do. Quin omitte me.

PH. Audi, quid dicam. Do. At enim tædet jam audire eadem milies.

PH. At nunc dicam, quod lubenter audias. Do. Loquere, audio.

PH. Nequeo te exorare, ut maneat triduum hoc? quo nunc abis? 5

Do. Mirabar, si tu mihi quicquam afferres novi. AN. Hei!

Metuo lenonem, ne quid— GE. Suo capiti fuat.

PH. Non mihi credis? Do. Hariolare. PH. Sin fidem do. Do. Fabulæ.

PH. Fœneratum istuc beneficium pulchre tibi dices. Do. Logi.

PH. Crede mihi, gaudebis facto: verum hercle hoc est— Do. Somnia. 10

PH. Experire: non est longum. Do. Cantilenam eandem canis.

PH. Tu cognatus, tu parens, tu amicus, tu— Do. Garri modo.

PH. Adeon' ingenio esse duro te atque inexorabili, Ut neque misericordia, neque precibus molliri queas?

Do. Adeon' te esse incogitantem atque imprudentem, Phædria, 15

Ut phaleratis dictis ducas me; et meam ductes gratiis?

AN. Miseritum'st. PH. Hei! veris vincor. GE. Quam uterque est similis sui!

PH. Neque Antipho alia cum occupatus esset solitudine, Tum hoc esse mi objectum malum! AN. Ah! quid istuc autem est, Phædria?

PH. O fortunatissime Antipho. AN. Egone? PH. Cui, quod amas, domi'st. 20

Nec cum hujusmodi unquam usus venit ut confictares malo.

AN. Min' domi'st? immo, id quod aiunt, auribus teneo lupum:

Nam neque quo pacto a me amittam, neque, uti retineam, scio.

Do. Ipsum istuc mi in hoc est. AN. Ne parum leno sies.

Numquid hic confecit? PH. Hiccine? quod homo inhumanissimus: 25

Pamphilam meam vendidit. GE. Quid? vendidit? AN. Ain' vendidit?

PH. Vendidit. Do. Quam indignum facinus, ancillam ære emtam suo.

PH. Nequeo exorare, ut me maneat, et cum illo ut mutet fidem, Triduum hoc: dum id, quod est promissum, ab amicis argentum aufero:

Si non tum dederō, unam præterea horam ne oppertus siet. 30

Do. Optume. AN. Haud longum'st, quod orat, Dorio: exoret sine:

Idem hic tibi, quod bene promeritus fueris, conduplicaverit.

Do. Verba istæc sunt. AN. Pamphilamne hac urbe privari sines?

Tum præterea horunc amorem distrahi poterin' pati?

Do. Neque ego, neque tu. GE. Di tibi omnes id, quod es dignus, duint. 35

Do. Ego te complures advorsum ingenium meum menses tuli, Pollicitantem et nil ferentem, flentem: nunc, contra omnia hæc, Reperi, qui det neque lacrymet: da locum melioribus.

AN. Certe hercle, ego si satis commemini, tibi quidem est olim dies,

Quoad dares huic, præstituta. PH. Factum. Do. Num ego istuc nego? 40

AN. Jam ea præteriit? Do. Non, verum hæc ei antecessit.

AN. Non pudet

Vanitatis? Do. Minime, dum ob rem. GE. Sterculinum.

PH. Dorio,

Itane tandem facere oportet? Do. Sic sum: si placeo, utere.

AN. Siccine hunc decipis? Do. Immo enimvero hic, Antipho, me decipit:

Nam hic me hujusmodi scibat esse: ego hunc esse aliter credidi: 45

Iste me fefellit; ego isti nihilo sum aliter ac fui.

Sed ut ut hæc sunt, tamen hoc faciam; cras mane argentum mihi

Miles dare se dixit: si mihi prior tu attuleris, Phædria,

Mea lege utar; ut sit potior, prior ad dandum qui est. Vale.

ACTUS III. SCENA III.

PHÆDRIA. ANTIPHO. GETA.

PH. Quid faciam? unde ego nunc tam subito huic argentum inveniam miser,

Cui minus nihilo est? quod si hinc pote fuisset exorari
Triduum hoc, promissum fuerat. AN. Itane hunc patiemur,
Geta,

Fieri miserum, qui me dudum, ut dixi, adjurit comiter?

Quin, cum opus est, beneficium rursum ei experimur reddere? 5

GE. Scio equidem hoc esse æquom. AN. Age ergo, solus servare hunc potes.

GE. Quid faciam? AN. Invenias argentum. GE. Cupio: sed, id unde, edoce.

AN. Pater adest hic. GE. Scio: sed quid tum? AN. Ah! dictum sapienti sat est.

GE. Itan' ais? AN. Ita. GE. Sane hercle pulchre suades: etiam tu hinc abis?

Non triumpho, ex nuptiis tuis si nil nanciscor mali, 10

Ni etiam nunc me hujus causa quærere in malo jubeas malum?

AN. Verum hic dicit. PH. Quid? ego vobis, Geta, alienus sum?

GE. Haud puto:

Sed parumne est, quod omnibus nunc nobis suscenset senex,

Ni instigemus etiam, ut nullus locus relinquatur preci?

PH. Alius ab oculis meis illam in ignotum abducet locum?
hem! 15

Quin igitur dum licet, dumque adsum, loquimini mecum, Antipho?

Contemplamini me. AN. Quamobrem? aut quidnam facturus's, cedo.

PH. Quoquo hinc asportabitur terrarum, certum est persequi,

Aut perire. GE. Di bene vortant, quod agas: pedetentim tamen.

AN. Vide opis si quid potes afferre huic. GE. Si quid? quid?

AN. Quære, obsecro: 20

Ne quid plus minusve faxit, quod nos post pigeat, Geta.

GE. Quæro: salvus est, ut opinor: verum enim metuo malum.

AN. Noli metuere: una tecum bona, mala, tolerabimus.

GE. Quantum est opus argenti, eloquere. PH. Solæ triginta minæ.

GE. Triginta? hui! percara'st, Phædria. PH. Istæc vero vilis

est.

25

GE. Age, age, inventas reddam. PH. O lepidum! GE. Auferte.

PH. Jam opus'st. GE. Jam feres:

Sed opus est, mi Phormionem ad hanc rem adiutorem dari.

AN. Præsto'st: audacissime oneris quidvis impone, et feret:

Solus est homo amico amicus. GE. Eamus ergo ad eum ocyus.

AN. Numquid est, quod opera mea vobis opus sit? GE. Nil:

verum abi domum, 30

Et illam miseram, quam ego nunc intus scio esse exanimatam metu,

Consolare: cessas? AN. Nihil est, æque quod faciam lubens.

PH. Qua via istuc facies? GE. Dicam in itinere: modo te hinc amove.

ACTUS IV. SCENA I.

DEMIPHO. CHREMES.

DE. Quid? qua profectus causa hinc es Lemnum, Chreme, Adduxtin' tecum filiam? CH. Non. DE. Quid ita non?

CH. Postquam videt me ejus mater esse hic diutius;

Simul autem non manebat ætas virginis

Meam negligentiam; ipsam cum omni familia 5

Ad me profectam esse aibant. DE. Quid illic tam diu,

Quæso, igitur commorabare, ubi id audiveras?

CH. Pol me detinuit morbus. DE. Unde? aut qui?

CH. Rogas?

Senectus ipsa'st morbus: sed venisse eas

Salvas audiavi ex nauta, qui illas vexerat. 10

DE. Quid gnato obtigerit me absente, audistin', Chreme?

CH. Quod quidem me factum consili incertum facit.

Nam hanc conditionem si cui tulero extrario,

Quo pacto aut unde mihi sit, dicundum ordine est.

Te mihi fidelem esse æque atque egomet sum mihi, 15

Scibam: ille si me alienus affinem volet,

Tacebit, dum intercedet familiaritas:

Sin spreverit me, plus, quam opus est scito, sciet.

Vereorque, ne uxor aliqua hoc resciscat mea:

Quod si fit, ut me excutiam, atque egrediar domo, 20

Id restat: nam ego meorum solus sum meus.

DE. Scio ita esse: et istæc mihi res sollicitudini'st:

Neque defetiscar usque adeo experirier,
Donec tibi id, quod pollicitus sum, effecero.

ACTUS IV. SCENA II.

GETA.

Ego hominem callidiorem vidi neminem,
Quam Phormionem : venio ad hominem, ut dicerem,
Argentum opus esse, et id quo pacto fieret.
Vix dum dimidium dixeram, intellexerat ;
Gaudebat : me laudabat : quærebat senem : 5
Dis gratias agebat, tempus sibi dari,
Ubi Phædriæ ostenderet nihilo minus
Amicum se esse, quam Antiphoni : hominem ad forum
Jussi opperiri : eo me esse adducturum senem.
Sed eccum ipsum : qui est ulterior ? attat Phædriæ 10
Pater venit : sed quid pertimui autem bellua ?
An quia, quos fallam, pro uno duo sunt mihi dati ?
Commodius esse opinor duplici spe utier.
Petam hinc, unde a primo institui : is si dat, sat est :
Si ab eo nil fiet, tum hunc adoriar hospitem. 15

ACTUS IV. SCENA III.

ANTIPHO. GETA. CHREMES. DEMIPHO.

AN. Exspecto, quam mox recipiat sese Geta.
Sed patrum video cum patre astantem. Hei mihi,
Quam timeo, adventus hujus quo impellat patrem !
GE. Adibo : O salve, noster Chreme. CH. Salve, Geta.
GE. Venire salvom volupe'st. CH. Credo. GE. Quid agitur ? 5
CH. Multa advenienti, ut fit, nova hic compluria.
GE. Ita : de Antiphone audistin' quæ facta ? CH. Omnia.
GE. Tun' dixeras huic ? facinus indignum, Chreme,
Sic circumiri ? DE. Id cum hoc agebam commodum.
GE. Nam hercle ego quoque id quidem agitans mecum sedulo, 10
Inveni, opinor, remedium huic rei. CH. Quid, Geta ?
DE. Quod remedium ? GE. Ut abii abs te, fit forte obviam
Mihi Phormio. CH. Qui Phormio ? GE. Is, qui istam— CH. Scio.

GE. Visum est mi, ut ejus tentarem prius sententiam.

Prendo hominem solum : cur non, inquam, Phormio, 15

Videmus, inter nos hæc potius cum bona

Ut componantur gratia, quam cum mala ?

Herus liberalis est et fugitans litium :

Nam ceteri quidem hercle amici omnes modo

Uno ore auctores fuere, ut præcipitem hanc daret. 20

AN. Quid hic cœptat, aut quo evadet hodie ? GE. An legibus

Daturum pœnas dices, si illam ejecerit ?

Jam id exploratum'st : heia ! sudabis satis,

Si cum illo inceptas homine : ea eloquentia est.

Verum pono, esse victum eum : at tandem tamen 25

Non capitis ei res agitur, sed pecuniæ.

Postquam hominem his verbis sentio mollirier ;

Soli sumus nunc, inquam, hic : eho ! quid vis dari

Tibi in manum, herus ut his desistat litibus ;

Hæc hinc facessat, tu molestus ne sies ? 30

AN. Satin' illi Di sunt propitii ? GE. Nam sat scio,

Si tu aliquam partem æqui bonique dixeris,

Ut est ille bonus vir, tria non commutabitis

Verba hodie inter vos. DE. Quis te istæc jussit loqui ?

CH. Immo non potuit melius pervenirier 35

Eo, quo nos volumus. AN. Occidi ! CH. Perge eloqui.

GE. A primo homo insanibat. DE. Cedo, quid postulat ?

GE. Quid ? nimium quantum. CH. Quantum ? dic. GE. Si

quis daret

Talentum magnum. DE. Immo malum hercle : ut nil pudet ?

GE. Quod dixi adeo ei : quæso, quid si filiam 40

Suam unicam locaret ? parvi retulit

Non suscepisse : inventa est, quæ dotem petat.

Ut ad pauca redeam, ac mittam illius ineptias :

Hæc denique ejus fuit postrema oratio :

Ego, inquit, jam a principio amici filiam, 45

Ita ut æquom fuerat, volui uxorem ducere.

Nam mihi venibat in mentem ejus incommodi,

In servitutem pauperem ad ditem dari.

Sed mi opus erat, ut aperte tibi nunc fabuler,

Aliquantulum quæ afferret, qui dissolverem, 50

Quæ debeo : et etiam nunc, si volt Demipho

Dare, quantum ab hac accipio, quæ sponsa'st mihi ;

Nullam mihi malim, quam istanc, uxorem dari.

AN. Utrum stultitia facere ego hunc an malitia

Dicam, scientem an imprudentem, incertus sum.

55

DE. Quid, si animam debet? GE. Ager oppositus est pignori

Ob decem mnas inquit. DE. Age, age, jam ducat: dabo. † †

GE. Ædiculæ item sunt ob decem alias. DE. Oieï!

Nimium'st. CH. Ne clama: petito illasce a me decem.

GE. Uxori emunda ancilla'st: tum autem pluscula

60

Supellectile opus est: opus est sumtu ad nuptias.

His rebus alias pone sane, inquit, decem.

DE. Sexcentas proinde scribe jam mihi dicas:

Nil do: impuratus me ille ut etiam irrideat!

CH. Quæso, ego dabo, quiesce: tu modo filius

65

Fac ut illam ducat, nos quam volumus. AN. Hei mihi!

Geta, occidisti me tuis fallaciis.

CH. Mea causa ejicitur: me hoc est æquom amittere.

GE. Quantum potest me certiozem, inquit, face:

Si illam dant, hanc ut mittam: ne incertus siem:

70

Nam illi mihi dotem jam constituerunt dare.

CH. Jam accipiat: illis repudium renuntiet:

Hanc ducat. DE. Quæ quidem illi res vortat male.

CH. Opportune adeo argentum nunc mecum attuli,

Fructum, quem Lemni uxoris reddunt prædia:

75

Inde sumam: uxori, tibi opus esse, dixero.

ACTUS IV. SCENA IV.

ANTIPHO. GETA.

AN. Geta. GE. Hem! AN. Quid egisti? GE. Emunxi
argento senes.

AN. Satin' est id? GE. Nescio hercle, tantum jussus sum.

AN. Eho! verbero, aliud mihi respondes ac rogo?

GE. Quid ergo narras? AN. Quid ego narrem? opera tua

Ad restim mi quidem res redit planissime.

5

Ut te quidem omnes, Di Deæ, superi, inferi,

Malis exemplis perdant! hem! si quid velis,

Huic mandes, qui te ad scopulum e tranquillo auferat.

Quid minus utile fuit, quam hoc ulcus tangere

Aut nominare uxorem? injecta est spes patri

10

Posse illam extrudi : cedo nunc porro, Phormio
 Dotem si accipiet, uxor ducenda est domum,
 Quid fiet? GE. Non enim ducet. AN. Novi : ceterum
 Cum argentum repetent, nostra causa scilicet
 In nervom potius ibit. GE. Nihil est, Antipho, 15
 Quin male narrando possit depravarier.
 Tu id, quod boni est, excerpis : dicis, quod mali est.
 Audi nunc contra jam : si argentum acceperit,
 Ducenda est uxor, ut ais : concedo tibi :
 Spatium quidem tandem apparandis nuptiis, 20
 Vocandi, sacrificandi dabitur paululum.
 Interea amici, quod polliciti sunt, dabunt :
 Inde iste reddet. AN. Quamobrem ? aut quid dicet ? GE. Rogas ?
 Quot res post illa monstra evenerunt mihi ?
 Introiit in ædes ater alienus canis : 25
 Anguis in impluvium decedit de tegulis :
 Gallina cecinit : interdixit hariolus ;
 Aruspex vetuit ante brumam aliquid novi
 Negoti incipere ; quæ causa est justissima.
 Hæc fient. AN. Ut modo fiant. GE. Fient : me vide. 30
 Pater exit ; abi, dic, esse argentum, Phædriæ.

ACTUS IV. SCENA V.

DEMIPHO. GETA. CHREMES.

DE. Quietus esto, inquam : ego curabo, ne quid verborum duit.
 Hoc temere nunquam amittam ego a me, quin mihi testes
 adhibeam :
 Cui dem, quamobrem dem, commemorabo. GE. Ut cautus est,
 ubi nihil opus' st !
 CH. Atqui ita opus facto est, et mature, dum libido eadem hæc
 manet :
 Nam si altera illæc magis instabit, forsitan nos reiciat. 5
 GE. Rem ipsam putasti. DE. Duc me ad eum ergo. GE. Non
 moror. CH. Ubi hoc egeris,
 Transito ad uxorem meam, ut conveniat hanc prius, quam hinc
 abit :
 Dicat, eam dare nos Phormioni nuptum, ne suspenseat :
 Et magis esse illum idoneum, ipsi qui sit familiarior :

Nos nostro officio nil degressos : quantum is voluerit dari, 10
Datum esse dotis. DE. Quid tua, malum, id refert? CH. Magni,
Demipho.

Non satis est, tuum te officium facere, fama si id non approbat :
Volo ipsius quoque voluntate hæc fieri, ne se ejectam prædicet.

DE. Idem ego istuc facere possum. CH. Mulier mulieri magis
congruet.

DE. Rogabo. CH. Ubi ego illas nunc iam reperire possim,
cogito. 15

ACTUS V. SCENA I.

SOPHRONA. CHREMES.

So. Quid agam? quem mi amicum misera inveniam, quo consilia
hæc referam, aut

Unde mi auxilium petam?

Nam vereor, hera ne ob meum suasum indigne injuria afficiatur :
Ita patrem adolescentis facta hæc tolerare audio violenter.

CH. Nam quæ hæc anus est, exanimata a fratre quæ egressa'st
meo? 5

So. Quod ut facerem, egestas me impulit; cum scirem, infirmas
nuptias

Hasce esse : ut id consulerem, interea vita ut in tuto foret.

CH. Certe edepol, nisi me animus fallit, aut parum prospiciunt oculi,
Meæ nutricem gnatæ video. So. Neque ille investigatur—
CH. Quid ago?

So. Qui ejus pater est. CH. Adeo? an maneo, dum, hæc quæ
loquitur, magis cognosco? 10

So. Quod si eum nunc reperire possim, nihil est, quod verear.
CH. Ea'st ipsa.

Colloquar. So. Quis hic loquitur? CH. Sophrona. So. Et
meum nomen nominat?

CH. Respice ad me. So. Di, obsecro vos, estne hic Stilpho?
CH. Non. So. Negas?

CH. Concede hinc a foribus paulum istorsum sodes, Sophrona.

Ne me istoc posthac nomine appellassis. So. Quid? non,
obsecro, es, 15

Quem semper te esse dictitasti? CH. St! So. Quid has metuis
fores?

CH. Conclusam hic habeo uxorem sævam : verum istoc me nomine
Eo perperam olim dixi, ne vos forte imprudentes foris
Effutiretis ; atque id porro aliqua uxor mea rescisceret.

So. Istoc pol nos te hic invenire miseræ nunquam potuimus. 20

CH. Eho dic mihi, quid rei tibi est cum familia hac, unde exis?

Ubi illæ? So. Miseram me! CH. Hem! quid est? vivuntne?

So. Vivit gnata.

Matrem ipsam ex ægritudine miseram mors consecuta est.

CH. Male factum. So. Ego autem, quæ essem anus deserta,
egens, ignota,

Ut potui, nuptum virginem locavi huic adulescenti, 25

Harum qui est dominus ædium. CH. Antiphonine? So. Isti
inquam ipsi.

CH. Quid? duasne is uxores? So. Au! obsecro, unam ille
quidem hanc solam.

CH. Quid illam alteram, quæ dicitur cognata? So. Hæc ergo'st.
CH. Quid ais?

So. Composito factum'st, q'io modo hanc amans habere posset

Sine dote. CH. Di vostram fidem, quam sæpe forte temere 30

Eveniunt, quæ non audeas optare! offendi adveniens,

Quicum volebam, atque ut volebam, filiam locatam:

Quod nos ambo opere maxumo dabamus operam ut fieret,

Sine nostra cura maxuma, sua cura hæc sola fecit.

So. Nunc, quid opus facto sit, vide: pater adulescentis venit: 35

Eumque animo iniquo hoc oppido ferre aiunt. CH. Nil pericli'st.

Sed per Deos atque homines, meam esse hanc cave resciscat
quisquam.

So. Nemo ex me scibit. CH. Sequere me intus cetera audiemus.

ACTUS V. SCENA II.

DEMIPHO. GETA.

DE. Nostrapte culpa facimus, ut malos expediat esse:

Dum nimium dici nos bonos studemus et benignos.

Ita fugias ne præter casam, quod aiunt. Nonne id sat erat,
Accipere ab illo injuriam? etiam argentum'st ultro objectum:

Ut sit, qui vivat, dum aliud aliquid flagiti conficiat. 5

GE. Planissime. DE. Iis nunc præmium est, qui recta prava
faciunt.

GE. Verissime. DE. Ut stultissime quidem illi rem gesserimus.

GE. Modo ut hoc consilio possiet discedi, ut istam ducat.

DE. Etiam idne dubium'st? GE. Haud scio hercle, ut homo'st, an mutet animum.

DE. Hem! mutet autem? GE. Nescio: verum, si forte, dico. 10

DE. Ita faciam, ut frater censuit: ut uxorem huc ejus adducam, Cum ista ut loquatur: tu, Geta, abi præ: nuntia hanc venturam.

GE. Argentum inventum'st Phædriæ: de jurgio siletur:

Provisum est, ne in præsentia hæc hinc abeat: quid nunc porro?

Quid fiet? in eodem hæsitas luto: vorsura solvis: 15

Præsens quod fuerat, in diem malum abiit: plagæ crescunt,

Nisi prospicis. Nunc hinc domum ibo; ac Phanium edocebo,

Ne quid vereatur Naustratam, neque ejus orationem.

ACTUS V. SCENA III.

DEMIPHO. NAUSISTRATA. CHREMES.

DE. Agedum, ut soles, Nausistrata: fac, illa ut placetur nobis, Ut sua voluntate id, quod est faciundum, faciat. NA. Faciam.

DE. Pariter nunc opera me adjuves, ac re dudum opitulata es.

NA. Factum volo: ac pol minus queo viri culpa, quam me dignum'st.

DE. Quid autem? NA. Quia pol mei patris bene parta indiliger 15

Tutatur: nam ex iis prædiis talenta argenti bina

Capiebat statim: hem, vir viro quid præstat! DE. Bina quæso?

NA. Ac rebus vilioribus, tamen duo talenta. DE. Hui!

NA. Quid hæc videntur? DE. Scilicet. NA. Virum me natum vellem:

Ego ostenderem— DE. Certo scio. NA. Quo pacto— DE. Parce sodes, 10

Ut possis cum illa; ne te adulescens mulier defetiget.

NA. Faciam, ut jubes: sed meum virum abs te exire video.

CH. Ehem! Demipho,

Jam illi datum est argentum? DE. Curavi illico. CH. Nollem datum.

Hei! video uxorem: pæne plus, quam sat erat. DE. Cur nolles, Chreme?

- CH. Jam recte. DE. Quid tu? ecquid locutus cum ista es,
quamobrem hanc ducimus? 15
- CH. Transegi. DE. Quid ait tandem? CH. Abduci non potest.
DE. Qui non potest?
- CH. Quia uterque utrique est cordi. DE. Quid istuc nostra?
CH. Magni: præter hæc,
Cognatam comperi esse nobis. DE. Quid? deliras. CH. Sic erit:
Non temere dico: redii mecum in memoriam. DE. Satin'
sanus es?
- NA. Au! obsecro, cave ne in cognatam pecces. DE. Non est.
CH. Ne nega: 20
- Patris nomen aliud dictum est: hoc tu errasti. DE. Non norat
patrem?
- CH. Norat. DE. Cur aliud dixit? CH. Nunquamne hodie
concedes mihi,
Neque intelliges? DE. Si tu nil narras. CH. Pergis? NA. Miror,
qui hoc siet.
- DE. Equidem hercle nescio. CH. Vin' scire? at ita me servet
Jupiter,
Ut propior illi, quam ego sum ac tu, homo nemo'st. DE. Di
vostram fidem: 25
- Eamus ad ipsam una omnes nos, aut scire aut nescire hoc volo.
CH. Ah!
- DE. Quid est? CH. Itan' parvam mihi fidem esse apud te?
DE. Vin' me credere?
- Vin' satis quæsitum mi istuc esse? age, fiat: quid? illa filia
Amici nostri quid futurum'st? CH. Recte. DE. Hanc igitur
mittimus?
- CH. Quidni? DE. Illa maneat? CH. Sic. DE. Ire igitur
tibi licet, Nausistrata. 30
- NA. Sic pol commodius esse in omnes arbitror, quam ut cœperas,
Manere hanc; nam perliberalis visa'st, cum vidi, mihi.
- DE. Quid istuc negoti'st? CH. Jamne operuit ostium? DE. Jam.
CH. O Jupiter,
Di nos respiciunt: gnatam inveni nuptam cum tuo filio.
DE. Hem!
- Quo pacto id potuit? CH. Non satis tutus est ad narrandum hic
locus. 35
- DE. At tu intro abi. CH. Heus, ne filii quidem nostri hoc
resciscant, volo.

ACTUS V. SCENA IV.

ANTIPHO.

Lætus sum, ut meæ res sese habent, fratri obtigisse quod volt.
 Quam scitum'st, ejusmodi parare in animo cupiditates,
 Quas, cum res advorsæ sient, paulo mederi possis!
 Hic simul argentum reperit, cura sese expedit:
 Ego nullo possum remedio me evolvere ex his turbis: 5
 Quin, si hoc celetur, in metu; sin patefit, in probro sim.
 Neque me domum nunc recipërem, ni mi esset spes ostenta
 Hujusce habendi: sed ubinam Getam invenire possim?
 Rogem, quod conveniundi patris me tempus capere jubeat?

ACTUS V. SCENA V.

PHORMIO. ANTIPHO.

PH. Argentum accepi: tradidi lenoni: abduxi mulierem:
 Curavi, propria ea Phædria ut poteretur: nam emissa est manu.
 Nunc una mihi res etiam restat, quæ est conficiunda; otium
 Ab senibus ad potandum ut habeam: nam aliquot hos sumam dies.
 AN. Sed Phormio'st: quid ais? PH. Quid? AN. Quidnam
 nunc facturuss't Phædria? 5
 Quo pacto satietatem amoris ait se velle absumere?
 PH. Vicissim partes tuas acturus'st. AN. Quas? PH. Uti
 fugitet patrem:
 Te suas rogavit rursum ut ageres; causam ut pro se diceres.
 Nam potaturus est apud me: ego me ire senibus Sunium
 Dicam ad mercatum, ancillulam emtum, dudum quam dixit
 Geta: 10
 Ne cum hic non videant me, conficere credant argentum suum.
 Sed ostium concrepuit abs te. AN. Vide, qui egrediatur.
 PH. Geta'st.

ACTUS V. SCENA VI.

GETA. ANTIPHO. PHORMIO.

GE. O fortuna ! O fors fortuna ! quantis commoditatibus,
Quam desubito hero Antiphoni ope vostra hunc onerastis diem !—

AN. Quidnam hic sibi volt ? GE. Nosque amicos ejus exonerastis
metu !

Sed ego nunc mihi cesso, qui non humerum hunc onero pallio,
Atque hominem propero invenire ? ut hæc, quæ contigerint,
sciat. 5

AN Num tu intelligis, quid hic narret ? PH. Num tu ? AN. Nil.

PH. Tantundem ego.

GE. Ad lenonem hinc ire pergam : ibi nunc sunt. AN. Heus !
Geta. GE. Hem tibi !

Num novom aut mirum'st revocari, cursum cum institeris ?
AN. Geta.

GE. Pergin' ? hercle nunquam hodie odio tu me vinces. AN. Non
manes ?

GE. Vapula. AN. Id quidem tibi jam fiet, nisi resistis,
verbero. 10

GE. Familiariorem oportet esse hunc : minitatur malum.

Sed isne est, quem quæro, an non ? ipso'st : congregere actutum.

AN. Quid est ?

GE. O omnium, quantum est, qui vivont, hominum homo orna-
tissime :

Nam sine controversia ab Dis solus diligere, Antipho.

AN. Ita velim : sed, qui istuc credam ita esse, mihi dici
velim. 15

GE. Satin' est, si te delibutum gaudio reddo ? AN. Enicas.

PH. Quin tu hinc pollicitationes aufer, et quod fers, cedo.

GE. Oh !

Tu quoque aderas, Phormio ? PH. Aderam : sed tu cessas ?

GE. Accipe, hem !

Ut modo argentum tibi dedimus apud forum, recta ad Chremem

Sumus profecti : interea mittit herus me ad uxorem tuam. 20

AN. Quamobrem ? GE. Omitto proloqui : nam nihil ad hanc
rem est, Antipho :

Ubi in gynæceum ire occipio, puer ad me accurrit Mida :

Pone apprehendit pallio, resupinat : respicio : rogo,

Quamobrem retineat me : ait, esse vetitum intro ad heram accedere.

Sophrona modo fratrem huc, inquit, senis introduxit Chremem : 25
Eumque nunc esse intus cum illis : hoc ubi ego audivi, ad fores
Suspensio gradu placide ire perrexi : accessi : astiti :

Animam compressi : aurem admovi : ita animum coepi attendere,
Hoc modo sermonem captans. AN. Eu ! Geta. GE. Hic
pulcherrimum

Facinus audivi : itaque pæne hercle exclamavi gaudio. 30

AN. Quod ? GE. Quodnam arbitrare ? AN. Nescio. GE. Atqui
mirificissimum :

Patruus tuus est pater inventus Phanio, uxori tuæ. AN. Hem !

Quid ais ? GE. Cum ejus consuevit olim matre in Lemno
clanculum.

PH. Somnium ! utn' hæc ignoraret suum patrem ? GE. Aliquid
credito,

Phormio, esse causæ : sed me censen' potuisse omnia 35

Intelligere extra ostium, intus quæ inter sese ipsi egerint ?

AN. Atque hercle ego quoque illam inaudivi fabulam. GE. Immo
etiam dabo,

Quo magis credas : patruus interea inde huc egreditur foras :

Haud multo post cum patre idem recipit se intro denuo :

Ait uterque, tibi potestatem ejus habendi se dare : 40

Denique ego sum missus, te ut requirerem atque adducerem.

AN. Hem !

Quin ergo rape me : quid cessas ? GE. Fecero. AN. O mi

Phormio,

Vale. PH. Vale, Antipho. Bene, ita me Di ament, factum !
gaudeo

Tantam fortunam de improvviso esse his datam.

Summa eludendi occasio'st mi nunc senes, 45

Et Phædriæ curam adimere argentariam ;

Ne cuiquam suorum æqualium supplex siet.

Nam idem hoc argentum, ita ut datum'st, ingratiis

Ei datum erit : hoc qui cogam, re ipsa reperi.

Nunc gestus mihi voltusque est capiundus novos. 50

Sed hinc concedam in angiportum hoc proximum :

Inde hisce ostendam me, ubi erunt egressi foras.

Quo me assimilaram ire ad mercatum, non eo.

ACTUS V. SCENA VII.

DEMIPHO. PHORMIO. CHREMES.

DE. Dis magnas merito gratias habeo atque ago,
 Quando evenere hæc nobis, frater, prospere.
 Quantum potest, nunc conveniendus Phormio est,
 Priusquam dilapidat nostras triginta minas,
 Ut auferamus. PH. Demiphonem, si domi est, 5
 Visam: ut quod— DE. At nos ad te ibamus, Phormio.
 PH. De eadem hac fortasse causa? DE. Ita hercle. PH. Credidi.
 Quid ad me ibatis? ridiculum: an veremini;
 Ne non id facerem, quod recepissem semel?
 Heus! quanta quanta hæc mea paupertas est, tamen 10
 Adhuc curavi unum hoc quidem, ut mi esset fides.
 CH. Estne ita, uti dixi, liberalis? DE. Oppido.
 PH. Idque adeo advenio nuntiatum, Demipho,
 Paratum me esse: ubi voltis, uxorem date.
 Nam omnes posthabui mihi res, ita uti par fuit, 15
 Postquam, tantopere id vos velle, animadverteram.
 DE. At hic dehortatus est me, ne illam tibi darem:
 Nam qui erit rumor populi, inquit, si id feceris?
 Olim cum honeste potuit, tum non est data:
 Nunc viduam extrudi turpe'st: ferme eadem omnia, 20
 Quæ tute dudum coram me incusaveras.
 PH. Satis pol superbe illuditis me. DE. Qui? PH. Rogas?
 Quia ne alteram quidem illam potero ducere:
 Nam quo redibo ore ad eam, quam contemserim?
 CH. Tum autem Antiphonem video ab sese amittere 25
 Invitum eam: inque. DE. Tum autem video filium
 Invitum sane mulierem ab se amittere.
 Sed transi sodes ad forum, atque illud mihi
 Argentum rursum jube rescribi, Phormio.
 PH. Quodne ego discripsi porro illis, quibus debui? 30
 DE. Quid igitur fiet? PH. Si vis mi uxorem dare,
 Quam despondisti, ducam: sin est, ut velis,
 Manere illam apud te, dos hic maneat, Demipho.
 Nam non est æquom, me propter vos decipi:
 Cum ego vestri honoris causa repudium alteræ 35
 Remiserim, quæ dotis tantundem dabat

DE. In' hinc malam rem cum istac magnificentia
 Fugitive! etiamnum credis, te ignorarier,
 Aut tua facta adeo? PH. Irritor. DE. Tune hanc duceres,
 Si tibi data esset? PH. Fac periculum. DE. Ut filius 40
 Cum illa habitet apud te, hoc vostrum consilium fuit.
 PH. Quæso, quid narras? DE. Quin tu mi argentum cedo.
 PH. Immo vero uxorem tu cedo. DE. In jus ambula.
 PH. Enimvero si porro esse odiosi pergitis—
 DE. Quid facies? PH. Egone? vos me indotatis modo 45
 Patrocinari fortasse arbitramini:
 Etiam dotatis soleo. CH. Quid id nostra? PH. Nihil:
 Hic quandam noram, cujus vir uxorem— CH. Hem! DE. Quid
 est?
 PH. Lemni habuit aliam. CH. Nullus sum. PH. Ex qua filiam
 Suscepit: et eam clam educat. CH. Sepultus sum. 50
 PH. Hæc adeo ego illi jam denarrabo. CH. Obsecro,
 Ne facias. PH. Oh! tune is eras? DE. Ut ludos facit.
 CH. Missum te facimus. PH. Fabulæ. CH. Quid vis tibi?
 Argentum, quod habes, condonamus te. PH. Audio.
 Quid vos, malum, ergo me sic ludificamini, 55
 Inepti vostra puerili sententia?
 Nolo, volo: volo, nolo rursum: cape, cedo:
 Quod dictum, indictum'st: quod modo ratum erat, irritum'st.
 CH. Quo pacto aut unde hæc hic rescivit? DE. Nescio,
 Nisi me dixisse nemini, id certo scio. 60
 CH. Monstri, ita me Di ament, simile. PH. Injeci scrupulum.
 DE. Hem!
 Hiccine ut a nobis tantum hoc argenti auferat,
 Tam aperte irridens? emori hercle satius est:
 Animo virili præsentique ut sis, para.
 Vides peccatum tuum hoc esse elatum foras: 65
 Neque jam celare id posse te uxorem tuam:
 Nunc, quod ipsa ex aliis auditura sit, Chreme,
 Id nosmet indicare placabilius est.
 Tum hunc impuratum poterimus nostro modo
 Ulciscier. PH. Attat, nisi mi prospicio, hæreo: 70
 Hi gladiatorio animo ad me affectant viam.
 CH. At vereor, ut placari possit. DE. Bono animo es:
 Ego redigam vos in gratiam; hoc fretus, Chreme,
 Cum e medio excessit, unde hæc suscepta'st, tibi.

PH. Itane agitis mecum? satis astute: aggredimini. 75
 Non hercle ex re istius me instigasti, Demipho.
 Ain' tu? ubi, quæ lubitum fuerit, peregre feceris,
 Neque hujus sis veritus feminae primariae,
 Quin novo modo ei faceres contumeliam;
 Venias mihi precibus lautum peccatum tuum? 80
 Hisce ego illam dictis ita tibi incensam dabo,
 Ut ne restinguas, lacrymis si exstillaveris.
 DE. Malum, quod isti Di Deæque omnes duint.
 Tantane affectum quenquam esse hominem audacia?
 Non hoc publicitus scelus hinc deportarier 85
 In solas terras? CH. In id redactus sum loci,
 Ut, quid agam, ex illo prorsus nesciam. DE. Ego scio:
 In jus eamus. PH. In jus? huc, si quid lubet.
 DE. Assequere ac retine, dum ego huc servos evoco.
 CH. Enim solus nequeo: accurre huc. PH. Una injuria'st 90
 Tecum. CH. Lege agito ergo. PH. Altera est tecum, Chreme.
 DE. Rape hunc. PH. Itan' agitis? enimvero voce'st opus:
 Nausistrata, exi. CH. Os opprime. DE. Impurum vide,
 Quantum valet. PH. Nausistrata, inquam. CH. Non taces?
 PH. Taceam? DE. Nisi sequitur, pugnos in ventremingere. 95
 PH. Vel oculum exculpe: est, ubi vos ulciscar probe.

ACTUS V. SCENA VIII.

NAUSISTRATA. CHREMES. PHORMIO. DEMIPHO.

NA. Quis nominat me? CH. Hem! NA. Quid istuc turbæ'st
 obsecro,
 Mi vir? PH. Ehem! quid nunc obstupuisti? NA. Qui hic
 homo'st?
 Non mihi respondes? PH. Hiccine ut tibi respondeat?
 Qui hercle, ubi sit, nescit. CH. Cave isti quicquam creduas.
 PH. Abi, tange: si non totus friget, me enica. 5
 CH. Nihil est. NA. Quid ergo est, quod istic narrat? PH. Jam
 scies:
 Ausculta. CH. Pergin' credere? NA. Quid ego, obsecro,
 Huic credam, qui nil dixit? PH. Delirat miser
 Timore. NA. Non pol temere'st, quod tu tam times.
 CH. Egon' timeo? PH. Recte sane: quando nil times, 10

Et hoc nihil est, ego quod dico, tu narra. DE. Scelus!
 Tibi narret? PH. Eho! tu, factum'st abs te sedulo
 Pro fratre. NA. Mi vir, non mihi dicis? CH. At— NA. Quid at?
 CH. Non opus est dicto. PH. Tibi quidem: at scito huic opus'st.
 In Lemno— CH. Hem! quid agis? DE. Non taces? PH. Clam
 te— CH. Hei mihi! 15

PH. Uxorem duxit— NA. Mi homo, Di melius duint.
 PH. Sic factum'st. NA. Perii misera. PH. Et inde filiam
 Suscepit jam unam, dum tu dormis. CH. Quid agimus?
 NA. Pro Di immortales! facinus indignum et malum.
 DE. Hoc actum'st. PH. An quicquam hodie est factum indig-
 nius? 20

Qui mi, ubi ad uxores ventum'st, tum fiunt senes.
 NA. Demipho, te appello; nam me cum isto distædet loqui.
 Hæc illæ erant itiones crebræ et mansiones diutinæ
 Lemni? hæccine erat ea, quæ nostros minuit fructus, vilitas?
 DE. Ego, Nausistrata, esse in hac re culpam meritum non
 nego; 25

Sed ea quin sit ignoscenda. PH. Verba fiunt mortuo.
 DE. Nam neque negligentia tua, neque odio id fecit tuo.
 Vinolentus fere abhinc annos quindecim mulierculam
 Eam compressit, unde hæc nata'st: neque postilla unquam attigit.
 Ea mortem obiit, e medio abiit: qui fuit in re hac scrupulus. 30
 Quamobrem te oro, ut alia tua sunt facta, æquo animo et hoc feras.
 NA. Quid ego æquo animo? cupio misera in hac re jam defungier:
 Sed qui sperem? ætate porro minus peccaturum putem?
 Non jam tum erat senex, senectus si verecundos facit?
 An mea forma atque ætas magis nunc expetenda'st, Demipho? 35
 Quid mi hic affers, quamobrem exspectem aut sperem, porro non
 fore?

PH. Exequias Chremeti quibus est commodum ire, hem! tempus
 est.

Sic dabo: age nunc, Phormionem, qui volet, laccessito:
 Faxo eum tali mactatum, atque hic est, infortunio.
 Redeat sane in gratiam: jam supplici satis est mihi: 40
 Habet hæc, ei quod, dum vivat, usque ad aurem obganniat.
 NA. At meo merito, credo: quid ego nunc commemorem, Demipho,
 Singulatim, qualis ego in hunc fuerim? DE. Novi æque omnia
 Tecum. NA. Merito hoc meo videtur factum? DE. Minime
 gentium;

Verum, quando jam accusando fieri infectum non potest, 45

Ignosce : orat ; confitetur ; purgat : quid vis amplius ?

PH. Enimvero, priusquam hæc dat veniam, mihi prospiciam et
Phædriæ.

Heus ! Nausistrata, priusquam huic respondes temere, audi.
NA. Quid est ?

PH. Ego minas triginta per fallacias ab isto abstuli.

Eas dedi tuo gnato : is pro sua amica lenoni dedit. 50

CH. Hem ! quid ais ? NA. Adeon' indignum hoc tibi videtur,
filius,

Homo adulescens, si habet unam amicam, tu uxores duas ?

Nil pudere ? quo ore illum objurgabis ? responde mihi.

DE. Faciet, ut voles. NA. Immo ut meam jam scias sententiam :

Neque ego ignosco, neque promitto quicquam, neque respondeo, 55

Priusquam gnatum videro : ejus judicio permitto omnia.

Quod is jubebit, faciam. PH. Mulier sapiens es, Nausistrata.

NA. Satin' id est tibi ? PH. Immo vero pulchre discedo et
probe,

Et præter spem. NA. Tu tibi nomen dic quod est ? PH. Min' ?
Phormio :

Vostræ familiæ hercle amicus, et tuo summus Phædriæ. 60

NA. Phormio, at ego ecastor posthac tibi, quod potero et quæ voles,

Faciamque et dicam. PH. Benigne dicis. NA. Pol meritum'st
tuum.

PH. Vin' primum hodie facere, quod ego gaudeam, Nausistrata,
Et quod tuo viro oculi doleant ? NA. Cupio. PH. Me ad cœnam
voca.

CH. Pol vero voco. DE. Eamus intro hinc. CH. Fiat : sed
ubi est Phædria, 65

Judex noster ? PH. Jam hic faxo aderit. Vos valetate et plaudite.

EXPLANATORY NOTES.



NOTES ON THE ANDRIA.

ANDRIA. "The Andrian." Glycerium, the principal female character in this comedy, though Terence does not introduce her on the stage, (III. 1. 15,) was, as well as Chrysis, called "the Andrian," (III. 1. 3; IV. 4. 17,) from Andros, an island in the Ægean sea, at first supposed to be her birth-place. Hence the name of the play. Donatus says it was the first of Terence's dramatic compositions, and adds, that the favourable reception it met with, encouraged him to proceed in this species of writing. Madam Dacier, drawing her arguments from the Prologue, thinks it was not his first performance. Many critics, however, agree with Donatus; for it was possible for Lavinius to have seen the manuscript before the representation: and this is evident from the Prologue to the *Eunuch*, where Terence directly charges his adversary with that circumstance. See *Eun.* Prol. 21.

PLOT OF THE ANDRIA.

Chremes and Phania were brothers, both citizens of Athens. Chremes being obliged to go into Asia, left his only daughter, Pasibula, to the care of his brother. Soon after his departure, violent civil wars arose in Greece, and Phania, thinking it best to retire from them, took the young girl with him, and set sail for Asia, to find his brother. A storm in the mean time arising, he was shipwrecked, and cast upon the island of Andros. There he applied to an Andrian, who, though in low circumstances, entertained him with great humanity. Not long after this, Phania dies. The Andrian, taking the young girl under his own care, changes her name from Pasibula to Glycerium, and educates her with the same care as his own daughter Chrysis. After a few years he also dies. Chrysis finding herself an orphan, and in danger of want, taking Glycerium along with her, sails for Athens. Here she endeavoured, for some time, to maintain herself by her industry, and the labour of her hands; but overcome at last by the solicitations and promises of the young, she pursues a loose kind of life. Among others that resorted to her house, was Pamphilus, the son of Simo, a youth of a promising temper, and not much addicted to gallantry. Chancing to see Glycerium here, he fell desperately in love with her; and she receiving only his addresses, he made her a promise of marriage. Chremes, by this time, had another

daughter, named Philumena, who was of age; and as Pamphilus was a young man of a very fair character, he desired above all things to marry her to him. For this purpose he comes of his own accord to Simo, and concludes the match. The old man, without ever communicating his design to Pamphilus, fixes upon the day for the marriage. While these things are in agitation, Chrysis, becoming ill, calls Glycerium and Pamphilus to her bed-side, joins their hands, and shortly after dies. An accident which followed upon this, first brought Simo acquainted with his son's passion: for, going along with him to the funeral, when Chrysis was laid out upon the pile, and fire put to it, Glycerium, through violence of grief, seemed as if she designed to throw herself after her. Pamphilus observing it, immediately ran up to her, endeavouring to prevent her with an anxiety that plainly discovered his fondness. The day after, Chremes comes to Simo, and renounces the match; declaring that he understood for certain, that Pamphilus was married to this stranger, whom he so called by way of reproach, little suspecting that she was his own daughter. Pamphilus is overjoyed at the news, and Simo as much disconcerted. When the day that had been appointed for the marriage ceremony came, Simo cunningly resolves to counterfeit the continuance of the match, imagining that by this he should be able to form a judgment how his son stood affected. For if he showed any reluctance, this would afford sufficient reason to chide him, for which hitherto there could be no just pretence; if otherwise, he hoped that Chremes might still be prevailed on to let the match go forward, and thus, by good fortune, the marriage be really concluded. Meeting his son at the forum, who was now quite secure, and never suspected his father's design, he desires him to go home, and prepare for his wedding, which was to be celebrated that day. The young man, struck with this unexpected speech, and uncertain what course to follow, is met by Davus, a slave of great cunning and dexterity, who by this time understood the whole project of the old man, and how Chremes stood disposed. There happened to be, at that time, with Pamphilus, one Charinus, a youth greatly enamoured of Philumena, who had often in vain essayed to obtain her in marriage. But hearing that she was that day to be given to Pamphilus, he begs of him, in the utmost despair, that if he had any regard for his happiness, he would either decline the match, or, at least, defer it for a few days. Pamphilus, as much on his own account as the young man's, advises him to take courage, and leave nothing unattempted to obstruct the marriage; and that, for his part, he also will do all in his power to prevent it. Davus, in the mean time, as said before, coming up, counsels Charinus, now full of hopes, to go about and solicit the old man's friends. He afterwards discovers his suspicions apart to Pamphilus, advising him to counterfeit a compliance with his father's will; for by that means, says he, you will elude the well-laid snare, and give him no cause to chide you; nor is there any ground for fearing that the match may go forward; for Chremes, after having once rejected you, will never again think of offering you his daughter. Pamphilus yields to his reasons. But this conduct had a far different effect from what was expected; for Chremes, after some entreaty from Simo, complies, and thus the marriage is like to go forward. By good luck Glycerium was that very day delivered of a son. Davus, being able to think of no other likely

way to prevent the marriage, causes Glycerium's maid to lay the child before Simo's gate. Chremes happening to come upon her at that juncture, and understanding that the child belonged to Pamphilus, again refuses to give him his daughter. This raises a prodigious stir, till, as good luck would have it, Crito, an Andrian, arrives, who, being nearest akin to Chrysis, had come to Athens, to look after the inheritance which she had left. By this means, Chremes comes to know that Glycerium was the same with his daughter Pasibula. Thus all ending joyfully, Pamphilus obtains Glycerium, and Charinus Philumena.

INSCRIPTION.

INSCRIPTIO. "The Inscription," otherwise called *Titulus* by the Romans, and by the Greeks *Διδασκαλία*, "Instruction," was, as we are informed by the Greek Scholiasts, always prefixed to such dramatic pieces as were exhibited at the celebration of some remarkable festival. The object, therefore, of the inscription, was to inform the reader when, or on what occasion, and under what magistrates, the play had been performed; whether it was favourably received, or not, with other circumstances.

ACTA LUDIS MEG. "Acted at the Megalensian games." The *Ludi Megalensia*, or more properly *Megalesia*, *Μεγαλήσια*, (see Tacit. Ann. iii. 6,) were instituted by the Phrygians in honour of Cybele, called by the Greeks *Μεγάλη Μήτηρ*, and by the Romans, *Dea Magna*. They were introduced at Rome during the second Punic war, when the statue of the goddess was brought, with great pomp, from the Megalesian temple near Pessinus to Rome, by Scipio Nasica. The celebration of these games commenced on the day before the Ides of April, according to Livy, xxix. 14, but according to Ovid, *Fast.* iv. 179, on the day before the Nones of April. It is worthy of remark, that the Romans always said *Ludi Megalensia*, or *Megalesia*, never *Ludi Megalenses*. Wherever the latter is found, the passage has been corrupted. See *Cybele* in Lempriere's Classical Dictionary.

M. FULVIO ET M'. GLABRIONE. These purchased the Andrian, and caused it to be performed at their own expense. Who the former was is not known. The latter appears to be M'. Acilius Glabrio Balbus, who A. U. C. 571 dedicated a temple to Piety in the Herb-market. See Livy, xl. 34. The prænomen of the Acilian family was *Manius*, not *Marcus*. See Drakenborch on Livy, xxx. 40, § 9. Wherefore M'. here, and not M., is the true reading.

ÆDILIBUS CURULIBUS. Ædiles were named *a cura ædium*, as having the care of buildings. They were first created A. U. C. 260, to assist the tribunes of the Commons. The Curule Ædiles were at first elected A. U. C. 387, from among the patrician youth, (Liv. vi. 42; vii. 1,) and afterwards from the plebeians. This was their first step to higher honours. (See Cic. *Leg.* iii. 3.) It belonged to the Curule Ædiles to exhibit public games, which they sometimes did at prodigious expense, to gain the favour of the people.

EGERUNT. Lucius Ambivius Turpio and L. Atilius Prænestinus were the managers of two companies of performers, who acted this play either conjointly, or at different periods. They were themselves the principal actors, as we learn from Donatus's commentary on the *Phormio*.

MODOS FECIT. "Composed the music," to suit the genius of the play, and the occasion on which it was performed. See Notes on the Inscriptions of the *Heauton Timorumenos* and *Hecyra*. For *modos fecit* some editions have *modulavit* in the Inscription of the *Eunuch*. By the music the performers were guided both in the action and the delivery. See Cic. *Orat.* iii. 26; and Rosini, *Rom. Ant.* v. 9.

FLACCUS CLAUDI. Flaccus, the freedman of Claudius. Some read **FLACCUS CLAUDI FILIUS.** Who these were is not known.

TIBIIS PARIBUS DEXTRIS ET SINISTRIS. "Composed for equal flutes, right-handed and left-handed," i. e. for Lydian flutes to be used during one part of the performance, and for Tyrian, or Sarrane flutes, to be used during another part. The *tibiæ*, or flutes of the ancients, were of two sorts, *tibiæ dextræ* and *tibiæ sinistræ*. According to Pliny, *N. H.* xvi. 36, they were made of reed; the former, of the middle of the reed; and the latter, of the lower part near the root; for this reason, that the *tibiæ dextræ*, being smaller, might produce a sharp, shrill sound; and the *tibiæ sinistræ* a grave, bass sound, since the hollow of the reed is widest near the root. See Varro, *R. R.* i. 2. 16. Besides, the left-handed flutes had more stops than the right-handed. In early times the former had two stops, and the latter but one. See Varro, as cited by Servius on Virg. *Æn.* xi. 618. These flutes were also denominated, according to their combination in playing, Phrygian, Lydian and Tyrian, or Sarrane flutes, adapted to the three ancient measures of music, the Phrygian, the sharp Lydian, and the grave Doric. A right-handed and a left-handed flute played at the same time (for the choraules, or minstrel, always used two) were called Phrygian, or *tibiæ impares*, as being of unequal tubes, and differing in the number of stops. Two right-handed flutes, *tibiæ dextræ*, or *tibiæ pares dextræ*, being of equal size, and having an equal number of stops, were called Lydian. Two left-handed flutes, *tibiæ pares sinistræ*, being also of equal size, and having an equal number of stops, were named Tyrian, or Sarrane flutes. From this it is plain the Phrygian was a medium between the Lydian and Doric measures. Donatus has led almost all the commentators into error as to the tone of these flutes, by saying, The right-handed, or Lydian, by their grave tone, announced the serious style of the comedy: the left-handed, or Tyrian, by their light, sharp sound, denoted the vivacity of the piece. When the play was said to be acted to both right-handed and left-handed, it denoted it to be serio-comic. See Excursus I.

EST TOTA GRÆCA. All the comedies of Terence have been taken from Greek originals. But this is not the meaning here. *Tota Græca* signifies that the Andrian is of that species of drama which was called *Palliata*, in which the habits, manners, and arguments were all Grecian. Besides, the scene is laid at Athens. Greek comedies were called *Palliata*, from the *pallium* worn by the lower order of the Greeks; and Latin comedies *Togata*, from the Roman *toga*.

EDITA. "Exhibited" by the Curule Ædiles, A. U. C. 587, in the twenty-seventh year of the poet's age, and 166 years before the birth of Christ.

CHARACTERS OF THE DRAMA.

SIMO. The father of Pamphilus; an acrimonious and suspicious old gentleman. His name is derived from *σιμὸς*, "snub-nosed." *Simi enim*, says Erasmus, *fere sunt iracundi*.

SOSIA. For *Sosias*; so *Byrrhia*, *Chærea*, *Clinia*, *Geta*, for *Byrrhias*, *Chæreas*, *Clinias*, *Getas*. Terence, conformably to the custom of the ancients, omits the final S in these and similar names. *Sosia* is derived from σώζειν, "to save;"—preserved in war.

DAVUS. A slave belonging to Simo, the confidant of Pamphilus—a shrewd, cunning knave, and full of hope and daring. He is so called from his country, as many slaves were. The *Daci* were anciently called *Davi*, Δᾶοι. See Strabo, vii. 12, and Horace, *Sat.* ii. 5. 91.

MYSIS. A female servant of Glycerium, much attached to her mistress; named from *Mysia*, her country.

PAMPHILUS. The son of Simo, and lover of Glycerium; πᾶσι φίλος, "dear to all."

CHARINUS. A young man, an acquaintance of Pamphilus, in love with Philumena. His name is derived from χάρις, "grace," "benevolence."

BYRRHIA. See *Sosia* above. A timid slave, and, in character, quite the reverse of Davus. Some derive his name from πυρρὸς, "red." Hadrian Junius, *de Coma*, thinks his name should be written *Pyrrhia*. Others suppose it to be a Gentile name from *Pyrrha*, a city of Caria.

LESBIA. So called from the island of Lesbos, famous for wine. See the commentators on Horace, *Od.* i. 17. 21.

GLYCERIUM. A daughter of Chremes, and sister of Philumena; from γλυκερός, the same as γλυκὺς, "sweet."

CHREMES. The father of Glycerium and Philumena; a peaceable, good-natured old man. His name is derived from χρέμπτεσθαι, *enixe caspuere*. Old men are often troubled with an inveterate cough. Perlet is in error when he tells us that this is the avaricious old man named by Horace, *Epod.* i. 33. The Chremes mentioned by Horace was a character in the *Thesaurus* of Menander. See Note on *Eun.* Prol. 10.

CRITO. A native of Andros, and a near relative of Chrysis; from κριτής, "a judge," or "umpire." The difference between Pamphilus and his father was settled by his means.

DROMO. A slave of Simo, the keeper of the workhouse, whose duty was to confine and lash the other slaves, at his master's pleasure. See Colum. i. 8. From δρόμος, "a race;" and this from δέδρομα, the 2. perf. of τρέχω, "I run."

ARCHYLIS. The Greek name is Ἀρχυλῖς; the Latin should, therefore, be written with *y*, like *Thestylis*, *Phidylis*, *Erotylis*, &c.

CHRYSIS. An Andrian courtesan, the protectress of Glycerium; from χρυσὸς, "gold."

PROLOGUE.

The design of this Prologue is to dispose the people in favour of the new poet, and to raise their contempt against the old. The author complains that he was forced to deviate from the common method of prologues, and to consume his time in defending himself against unjust calumnies and reproaches.

The metre is Trimeter Iambic, which the Latins call Senarian.

1. *Animum ad scribendum appulit.* "Directed his thoughts to writing comedy." So *ad uxorem animum appellere*, ii. 6. 15, "to have

his thoughts fixed on matrimony." Donatus says this is a metaphor taken from persons sailing into port. *Appellere* properly signifies "to bring a ship to land." Hence "to apply" to any thing. The opposite is *solvere*. — 2. *Id sibi negoti*, &c. "Imagined it to be his only task." *Negoti* for *negotii*. This word often signifies "care," "trouble," and "labour." — 3. *Populo ut placerent*, &c. For *ut populo placerent fabulæ*. Comp. Ovid, *Met.* xiv. 350. The relative has the noun, to which it should refer, in the same case with itself, and placed after it. This is common enough in Greek. Thus in *Æsch. Sept. c. Th.* 549, ἔστιν δὲ καὶ τῶδ', ὃν λέγεις τὸν Ἀρκάδα. See Matth. *Gr. Gr.* § 474, a. Compare vs. 26, and *Eun.* iv. 3. 11. *Placere* means, "to gain the applause of the people," and, as Ruhnken observes, is a very appropriate word here. See the Inscription of the *Hecyra*. — *Fecisset*. "Composed," not *scripsisset*. Virgil uses *facere* in the same manner, *Ecl.* iii. 86. Thus *poeta* is derived from ποιεῖν, "to make." — 4. *Intelligit*. "He finds," "he discovers." He finds it far otherwise than he at first believed. What we believe, says Donatus, often proves false; what we find is certain. *Intelligere* is used in the same sense by Cæs. *B. C.* ii. 24; *B. G.* ii. 33. — 5. *Operam abutitur*. "He consumes his time and labour." *Abuti* not only signifies to "abuse," "misapply," or "apply to a purpose different from the intended one," but also "to avail one's self," "to take advantage of," "to use," "to consume." It is construed with an accusative likewise in *Lucr.* v. 1932, and in *Plaut. Pœn.* v. 4. 29. — 6. *Qui argumentum narret*. The proper intention of a prologue is to explain the plot of the drama. *Qui* here is not a nominative to *narret* and *respondeat*, but an ablative, signifying "wherein," or "whereby." — "He consumes his time, not in the act wherein he tells," i. e. not by telling the argument. Donatus and Ruhnken are both in error, taking *qui* in this passage as put for *ut*. The construction of *Missi sunt qui consulerent Apollinem*, in *Nepos*, i. 1, is quite different. In this indeed the *qui*, which is the nominative to *consulerent*, may be said to be put for *ut*, or *qui consulerent* may be taken together for the supine *consultum*, "to consult Apollo." The sentence from *Livy*, xxvi. 6, cited by Ruhnken, is similar to this of *Nepos*. — 7. *Veteris poetæ*. The adjective *veteris* is used in contempt, for *veternosi*, "worn out," or "superannuated." Comp. *Eun.* iv. 4. 21. The old doting and malicious poet alluded to was *Lucius Lavinius*, according to Donatus; but *Madam Dacier* will have his name to be *Luscius Lanuvinus*. — 8. *Vitio dent*. The same as *vitio vertant*, *vitio tribuant*, *crimini dent*, "they lay to his charge." Comp. *Adelph.* iii. 3. 64. — *Animum advortite* is put for the more usual *animadvortite*, (Comp. *Eun.* iii. 1. 7,) and is construed with an accusative in the sense of "observe." *Advertere* without the substantive *animus* is used in the same signification. *Animadvertere*, "to punish," takes an accusative with the preposition *in*, as in *Sall. Cat.* c. 51.

9. *Menander fecit*. Here again *fecit*, not *scripsit*. Comp. vs. 3. From this account it is plain, that *Terence* did not in this play weave two different stories of *Menander* together in that vicious manner which is generally imputed to him; but that the argument of these two plays being nearly the same, *Terence* having pitched upon the *Andrian* for the ground-work of his fable, enriched it with such parts of the *Perinthian* as naturally fell in with that plan. We are told by Donatus, that the first scene of our author's *Andrian* is almost a literal transla-

tion of the first scene of the *Perinthian* of Menander, in which the old man discoursed with his wife, just as Simo does with Sosia. In the *Andrian* of Menander, the old man opened with a soliloquy. Menander's play, *The Perinthian*, took its name from the principal female character, who was a native of Perinthus, in Thrace. — 11. *Non ita*, &c. The order of construction is this, *ita non sunt*, &c. "So they are not different in argument." — *Attamen*. The particle *quidem*, to correspond with this clause, is omitted in the former: "They differ, however, in sentiment and style." Others take *ita* in its more usual sense: "They are not so dissimilar in their argument, as in their sentiment;" or "They are not so very dissimilar in argument; but yet," &c. Ruhnken also takes *ita* here in the sense of *valde* or *admodum*. Comp. Livy, iv. 12. In place of *attamen*, the old reading was *sed tamen*, which made a syllable too much in the fifth foot. Bentley proposed *et tamen*, but without authority. For *attamen* we are indebted to Hermann. — 12. *Oratione ac stylo*. By the former we are to understand the sentiments, by the latter the language and composition. Comp. *Phorm.* Prol. 5.

13. *Quæ convenere*. Terence admits that he transferred into the *Andrian* from the *Perinthian*, what he found there suitable to his design. See note on vs. 9. — 15. *Isti vituperant*. "They slanderously blame." The pronoun *iste* is usually employed in contempt. Comp. vs. 21. *Eun.* i. 2. 112. See Ovid, *Met.* xiii. where Ajax frequently uses it in speaking of Ulysses. *Ille* is often used in praise. See Drakenb. on Sil. Ital. iii. 181. — *In eo disputant*. "They maintain in learned disputations on the subject, that comedies should not be jumbled together." *Disputare*, with the ancient Romans, did not mean "to dispute," but "to make long speeches and dissertations." They usually said *disputare rem, de re*, or *ad rem*; very rarely *in re*. See Cic. *Tusc. Qu.* iii. 9. Lactant. vi. 22. and Græv. on Cic. *Off.* iii. 3. — 16. *Contaminari*, from the ancient verb *tago* for *tango*, originally signified "I handle," "join," "mix," "jumble." Hence, "I spoil," "pollute," &c. Comp. *Heaut.* Prol. 17; and see Burmann on Phædr. iii. 11. 5; and Gesner, *Comment. Acad. Gotting.* tom. iii. 252. — 17. *Faciunt næ intelligendo*. *Næ*, "verily," not *ne*, as some write, taking it interrogatively: "In fact, while they endeavour to make a display of their learning, they betray their total ignorance." Eugraphius reads *ne intelligendo*, in the sense of *plurimum intelligendo*, to give greater force to this Oxymoron, or seemingly self-contradictory verse. The original from Menander is still extant: *Μάταιος ἐστὶ καὶ φρονεῖν οὐδὲν φρονεῖν*. Terence's line is thus rendered by Colman: "Troth all their knowledge is, they nothing know." A similar oxymoron occurs, *Eun.* i. 1. 18, *ut cum ratione insanias*. — 18. *Nævium, Plautum, Ennium*. Terence here defends himself by the example of others, who had gone before him, all poets of great name and authority. These poets are not mentioned here in exact chronological order, Ennius being older than Plautus. The first author who brought a regular play on the Roman stage, is said to have been Livius Andronicus, about the year of Rome 510, and one year before the birth of Ennius. Five years after the representation of the first play of Andronicus, Nævius wrote for the stage. Then followed Ennius, Plautus, Pacuvius, Cæcilius, Porcius Licinius, Terence, and his cotemporary and adversary Lucius Lavinius, Accius, Afranius, &c. Of all these, many of whom were very eminent writers, we have scarcely any remains, except of Plautus and Terence: and what is still more to be lamented, the

inestimable Greek authors, whose writings were the rich source, whence they drew their fables, characters, &c. are also irrecoverably lost. — 19. *Auctores*. "His authorities for so doing." See Hor. *Sat.* i. 4. 122. *Auctor* signifies the person, who by his precept, or example, authorizes any thing to be done. Comp. Livy, ii. 56. — 20. *Exoptat*. The poet uses this verb here in its proper signification for *eligit*, "chooses." Comp. Cic. *Off.* i. 32. — *Negligentiam*. This word does not always denote something worthy of blame, for a person may be said *negligere* when he "omits" from choice that which was his duty to omit. This is obvious from its derivation, *nec* and *lego*, "I choose."

22. *Ut quiescant porro, moneo*. "I warn them henceforth to be quiet." *Quiescere* properly signifies "not to cause disturbance." Comp. Livy, iv. 49. Hence *inquietus*, "seditious," Livy, iii. 46. *Porro* here is the same as *in futurum*, and is construed with *quiescant*. Some, however, join it with *moneo*. — 23. *Malefacta ne noscant sua*. "Lest in turn they may be made to know their own misdeeds and blunders." — 24. *Favete, adeste*, &c. "Hear favourably and attend without party prejudice." *Favete*, and *favete linguis*, and *ore favete*, were expressions used by the officiating priest at solemn sacrifices, in order to gain the respect and attention of the people. See the commentators on Horace, *Od.* iii. 1. 2; and Virgil, *Æn.* v. 71. — *Et rem cognoscite*. "And as umpires, take the matter into your serious consideration." A judge, or umpire, who heard and determined disputes, was properly said *rem cognoscere*. Comp. Cic. *Verr.* iv. 10; *Att.* xvi. 16; Justin, ii. 10. — 25. *Spei*. A monosyllable here. — *Reliquum*. The same as τὸ λοιπὸν, "hereafter." Some think it the genitive plural for *reliquorum*. It is a word of four-syllables. — 26. *De integro*. The same as *ab integro*, and *ex integro*, and generally signifies "anew," "afresh." Comp. Virg. *Ecl.* iv. 5; Sueton. *Aug.* c. 31. It is here put for *denuo*, "again." *Denuo* itself is a contraction of *de novo*. — *Quas faciet comœdias*. See vs. 3. — 27. *Spectandæ an exigendæ*. Supply *an*: "Whether they shall meet with your approbation, or rather be hissed off the stage." *Spectandæ* for *probandæ*: *exigendæ* for *foras mittendæ improbandæ*. See *Hec.* Prol. 4. 7. — *Prius*. For *potius*. See note on *Eun.* i. 1. 5.

ACT I. SCENE I.

Tragedies and comedies are properly divided into five parts, called Acts, from the various actions they contain. *Neve minor, neu sit quinto productior actu Fabula*, Hor. *Epist. ad Pis.* 189. The minor divisions are called Scenes, from *scena*, "the stage," or "front of the theatre where the actors performed." Every change in the representation constitutes a scene. *Scena* is derived from σκηνή; "a tent," because plays were originally performed in the fields and under the shade.

The scene opens with Simo returning from the forum, followed by servants with provisions. We are informed by Madam Dacier, that in an ancient MS. of Terence, having figures prefixed to each scene, two slaves were here represented entering Simo's house, one of whom carries a bottle, and the other some fishes. Sosia also is represented advancing to Simo, and holding a large spoon, which sufficiently denotes his office.

The metre is the same as in the Prologue. This remark applies to the first scene of all the comedies of Terence.

1. *Vos istæc, &c.* "You, slaves, carry in those provisions; away!" [*Ereunt slaves, and Simo turns and addresses Sosia.*] The want of pantomimic directions, however trifling they may at first sight appear, has occasioned, as it necessarily must, much confusion and obscurity in several passages of the ancient dramatic writers: and it is a defect in the MSS. and old editions of those authors in the learned languages, which has in vain been attempted to be supplied by long notes of laborious commentators, and delineations of the figures of the characters employed in each scene. This simple mode of illustrating the dialogue will be pursued throughout these notes.—The Pantomime, says Diderot in his treatise on Dramatic Poetry, is a part of the drama, to which the author ought to pay the most serious attention: for if it is not always present to him, he can neither begin, nor conduct, nor end a scene according to truth and nature; and the action should frequently be written down instead of dialogue. The pantomime should be written down, whenever it creates a picture; whenever it gives energy, or clearness, or connexion to the dialogue; whenever it paints a character; whenever it consists in a delicate play, which the reader cannot himself supply; whenever it stands in the place of an answer; and almost always at the beginning of a scene. Whether a poet has written down the pantomime or not, it is easy to discover at first sight whether he has composed after it. The conduct of the piece will not be the same; the scenes will have another turn; the dialogue will relish of it.—Moliere, as this ingenious critic observes, has always written down the pantomime, and Terence seems plainly to have had it always in view, and to have paid a constant attention to it in his composition, though he has not set it down in words.

Sosia adesdum. This long discourse which Simo holds with Sosia is well conceived by the poet, as it serves to explain the fable, and give us such an insight into the plot, as is necessary to make us understand it. The whole too is so contrived, that we find ourselves insensibly prepossessed in favour of the chief persons of the play, and cannot avoid interesting ourselves in their fortune; which is one of the grand secrets in this way of writing. — 2. *Paucis te volo.* Supply *aliqui verbis*, omitted here by ellipsis. Thus *volo te verbis pauculis*, Plaut. *Epid.* iii. 4. 24; *te solum volo*, Capt. iii. 4. 70. Comp. *Andr.* ii. 2. 8. — *Dictum puta.* "Imagine you have told me already," for I understand you. This phrase was always used in this sense in familiar conversation. Slaves took great merit to themselves in being able to understand their masters at a single word or nod. — 3. *Nempe ut curentur.* "Why, to be sure, that the cooking of the provisions be attended to." *Curatio* is a word proper as well to cookery as to medicine. — *Immo aliud.* "No: quite another thing." Comp. *Eun.* iii. 5. 60. — *Quid est, quod mea ars, &c.* "What can my art accomplish more than this for you?" *Ars* (from ἀρτή, "virtue,") had various significations, and was applied to every "qualification." See Sall. *Cat.* c. 2. Here it signifies Sosia's "qualification" and skill in cookery. *Efficere* and *facere* differ in this, that the former signifies "to accomplish" any thing, the latter to be employed in the act of "doing" it. — 4. *Hoc.* Than cooking the provisions.

6. *Sed iis, &c.* Supply *artibus*: "But those good qualities which I

have ever known abide in you, fidelity and secrecy." The participle *situs* is often elegantly redundant. Comp. *Adelph.* iii. 4. 9; *Phorm.* iii. 1. 6. — 7. *Expecto*. Supply *scire*: "I desire to know." — 8. *A parvulo*. "From a boy," or, as we say, "from a child." The Greeks said ἐκ παιδός. Comp. *Heaut.* ii. 1. 2; *Adelph.* i. 1. 23; Sall. *Jug.* c. 10; Flor. iv. 2. — 9. *Iusta servitus*. "A mild and easy servitude." So *justus hostis*, "a merciful enemy," Curt. iv. 10; *injusta noverca*, "a cruel step-mother," Virg. *Ecl.* iii. 33. Comp. *Heaut.* i. 1. 82. — 10. *Ex servo*, &c. "From a slave I made you free." Comp. Virg. *Æn.* x. 221; Manil. iv. 46. The original of this verse is still in existence: 'Εγὼ σε δοῦλον ὄντ' ἔθην ἐλεύθερον. — *Libertus*. "A freed man," one who had been a slave. The children of freed men were called *libertini*. *Ingenui* were the children of parents who had always been free. — 11. *Liberaliter*. "Because you served me freely, and without compulsion." — 12. *Summum pretium*. Liberty, "the greatest recompense" that could be bestowed on a slave. — 13. *In memoria habeo*. "I remember it with gratitude." This is the true force of the Latin phrase. *Scio* would simply signify, "I remember it." — *Haud muto factum*. "Nor do I repent it." Another reading, according to Donatus, was *Haud multo factum*, "I do not condemn the deed." Bentley reads, *Haud muto: factum gaudeo*.

14. *Si tibi quid*. *Quid* for *aliquid*. — 15. *Gratum fuisse adversum te*. "That my services were satisfactory to you." The more usual formula is *gratum fuisse tibi*. *Contra te* would imply injury, or offence; *adversus te* may be used in case of kindness, or good intent. See Manutius on Cic. *Div.* ix. 22; Drakenborch on Livy, v. 35. — 16. *Istæc commemoratio*. "This detail, forcing your kindness on my memory, seems to reproach me with ingratitude." It was a maxim among the Greeks, that he who did a kindness should forget it, and he who received one should remember it. Here Sosia is uneasy at his master's mentioning the kindness he did him. The sentiments of Terence are always just, and adapted to the characters and circumstances of the persons that speak. In Demosthenes *de Cor.* c. 81, we read, Τὸ δὲ τὰς ἰδίας εὐεργεσίας ὑπομνησκει καὶ λέγειν σμικροῦ δαῖν ὁμοίον ἐστὶ τῷ ὀνειδίζειν. "But putting one in mind of private kindnesses, and talking of them, is almost the same as reproaching." There is a beautiful passage in the *Duke of Milan* of Massinger, very similar to this of Terence. The situations of the persons are somewhat alike; Sforza being on the point of opening his mind to Francisco. The English poet has with great address transferred the sentiment from the inferior to the superior character, which certainly adds to its delicacy:

SPORZA. "I have ever found you true and thankful,
Which makes me love the building I have raised
In your advancement: and repent no grace
I have conferred upon you. And believe me,
Though now I should repeat my favours to you,
It is not to upbraid you; but to tell you
I find you're worthy of them, in your love
And service to me."

18. *Quin tu uno verbo dic*. "But pray tell me at once." — 19. *Ita faciam*. "I will be brief." — *Prædico tibi*. "I will first tell you." There is a particular emphasis in the word *prædico*. Sosia had said, *Quin tu uno verbo dic*: Simo by this lets him know, that it would re-

quire some time. We are also to observe, that this verb, besides its common signification relating to things future, is also often used to express what is premised in discourse. Comp. Corn. Nepos, *Themist.* c. 7. — 20. *Quas.* For *quales*. "These are not real nuptials, such as you suppose them to be." Comp. *Eun.* ii. 2. 42—43. *Has* by syllepsis. Regularly, it should be *hæ.* — 21. *Rem omnem.* This is the first narration in our author, and an exceedingly beautiful one. The narrations in the Greek tragedies have been long and justly admired, and from this and many other parts of Terence, we may fairly conclude that their comedies were equally excellent in that particular. Terence, says Diderot, stands alone in every thing, but especially in his narrations. It is a pure and transparent stream, which flows always evenly, with no more swiftness or noise than that which it derives from its course and the ground it runs over. No wit, no display of sentiment, not a sentence that wears an epigrammatic air, none of those definitions always out of place, except in Nicole or Rochefoucauld. When he generalizes a maxim, it is in so simple and popular a manner, you would believe it to be a common proverb which he has quoted: nothing but what belongs to the subject. I have read this poet, he adds, over and over again with attention; there is in him no superfluous scenes, nor any thing superfluous in the scenes. — 22. *Eo pacto.* "And thus you shall learn." *Pacto* for *modo.* — *Consilium.* "My intention." Comp. *Hec.* iii. 5. 44; *Sall. Cat.* c. 4.

24. *Excessit ex ephebis.* "Left his youthful companions." So *ἐξελθεῖν ἐξ ἐφήβων*, in Xenophon. A young man of eighteen years old was called *ἐφηβος* at Athens. It was at that age that the Greeks applied themselves to the study of philosophy, and chose some particular sect, to which they adhered. Plato's Dialogues give us a sufficient insight into that custom. — 25. *Liberius, &c.* "He had freer scope of living." — 28. *Plerique omnes.* "All young men for the most part." This is borrowed from the Greek *πλείονες πάντες*. Comp. *Phorm.* i. 3. 20; *Cæs. B. G.* ii. 30. — 29. *Animum ad aliquod studium adjungant.* "Direct their attention to some one pursuit." *Studium* signifies that kind of pursuit which engages and delights the mind. Comp. *Hec.* iv. 2. 18. 19. — 30. *Alere.* This infinitive depends on the substantive *studium*, conformably to the Greek syntax, in place of the gerund, *alendi.* — *Canes ad venandum.* For *canes venaticos*, "hunting dogs." The preposition *ad* sometimes signifies "for the purpose." Comp. *Propert.* iv. 9. 11; *Virg. Æn.* x. 253; *Livy*, xxii. 19, xxxiv. 6. The words *ad philosophos* depend on *animum adjungant.* — 31. *Horum ille, &c.* "He exhibited no excessive desire for any one of these above another." *Egrege* for *vehementer*, or *valde*, "excessively." Comp. i. 5. 38. — *Præter cetera.* For *præ ceteris*, or *plus quam cetera.* Comp. vs. 94. — 32. *Studebat.* "Eagerly pursued." This verb is construed with an accusative also, *Hec.* ii. 2. 20; *Cic. Phil.* vi. 7. — 33. *Non injuria.* "And not without reason." Comp. *Eun.* iii. 1. 43. — *Nam id arbitrator, &c.* "For I consider this old maxim exceedingly useful in life: Too much of one thing is good for nothing." *Apprime* means the same as *ἐν πρώτοις*, *imprimis*, "particularly." — 34. *Ut ne quid nimis.* Supply *agas.* The Greeks say *μηδὲν ἄγαν*. This is a sentiment not unbecoming a servant, because it is common, and is therefore not put into the mouth of the master. Though the commentators are full of admiration of this golden saying, "Do nothing to excess," yet it is plain, that Terence introduces it here as a characteristic sentiment.

Sosia is a dealer in old sayings. The very next time he opens his mouth he utters another.

35. *Facile omnes perferre*, &c. "With ease and good humour he bore with and overlooked the foibles of all." *Perferre* and *pati* for *perferebat* and *patiebatur*. Compare *Eun.* iii. 3. 9. This is very common in Sallust. The verbs *perferre* and *pati* are frequently joined together. Comp. *Cæs. B. G.* vii. 30. — 36. *Cum quibus erat cumque*. Here the *quibus* and *cumque* are elegantly separated by tmesis. This is of frequent occurrence. Comp. i. 5. 28. — *Iis sese dedere*. "He complied with their will, and suited himself to their temper." A metaphor from a vanquished army surrendering to its conqueror. Comp. *Eun.* v. 7. 2.; *Heaut.* iv. 3. 3.; See Bentley on *Hor. Od.* iii. 5. 33. — 38. *Ita*. "By so doing." — 39. *Invenias*. The second person for the third, *inveniat*, "one may obtain." So *cernas* for *cernat*, *Virg. Æn.* iv. 401. The verb *invenire* is used in the sense of "obtaining," as in *Heaut.* iv. 7. 13. So *εὕρσκειν* is sometimes used in Greek. — 41. *Obsequium amicos*, &c. "Complaisance raises friends, plain truth breeds hatred." Madam Dacier very justly remarks here, that when Simo speaks of his son's complaisance, he means an honest complaisance, remote from flattery, and that did not interfere with truth. To suppose the contrary, would be to make him blame instead of commending his son. But as servants are not always capable of entering into these nice differences, Sosia takes occasion from thence to inveigh against the age, by saying that it was offended with truth. Thus he takes *obsequium*, which properly signifies "sweetness of manners," for a mean servile flattery; the most hateful and contemptible of all vices. There is an inimitable justness in all Terence's characters.

42. *Mulier quædam*. He says this in contempt, as appears from the word *quædam*. Comp. *Adelph.* iv. 5. 13. — *Abhinc triennium*. The mention of this distance of time is certainly artful, as it affords time for all the events, previous to the opening of the piece, to have happened with the strictest probability. The comment of Donatus on this passage is curious: The author has artfully said three years, when he might have given a longer or a shorter period: since it is probable that a woman might have lived modestly one year, turned courtesan the next, and died the third. In the first year, therefore, Pamphilus knew nothing of the family of Chrysis, in the second he became acquainted with Glycerium, and in the third, Glycerium marries Pamphilus and finds her parents. — 43. *Huc viciniæ*. "To this city and our immediate neighbourhood." Donatus supposes a pleonasm in the addition of the word *viciniæ*. Almost all the old editions have *huic viciniæ*, which Ruhnken seems to approve. Comp. *Phorm.* i. 2. 45. — 44. *Cognatorum negligentia*. The Athenian laws provided, that the next of kin should either marry an indigent female relation, or endow her with a suitable portion. Comp. *Adelph.* iv. 5. 18. — 45. *Egregia forma*, &c. "In the bloom of youth and beauty." Comp. *Eun.* iii. 2. 20. — 46. *Hei, vereor*, &c. "Alas! I fear this Andrian forbodes some mischief." The particle *ne* after *vereor* is taken in a positive sense; *ut* after the same verb in a negative signification. — *Andria*. Chrysis. — 47. *Primum hæc pudice*. It is absolutely necessary, says Donatus, that the reputation of Glycerium should be supposed to be spotless and unblemished: and as she could never be made an honest woman, if it were not clear that she was so before marriage, Chrysis, with whom she

lived, is partly to be defended, partly to be praised; and although it is necessary to confess that she is a courtesan, yet her behaviour is rendered as excusable as such a circumstance will admit. — *Parce, ac duriter*, &c. “Thrifty, though poor, she lived; with her own hands a homely livelihood scarce earning from the distaff and the loom.” Comp. Virgil, *Æn.* viii. 409. *Duriter*, “laboriously,” “industriously.” Comp. *Adelph.* i. 1. 20. The reverse is expressed by *facillime*, *Adelph.* iii. 4. 56. *Vitam agere* for *vivere*, as in *Adelph.* i. 1. 20. — 48. *Lana ac tela*. Spinning and weaving were the chief employments of the matrons of antiquity, and even of the most noble. See Casaubon on Sueton. *Aug.* c. 64. — *Quæritans*. The verb *quæritare* properly signifies “to acquire with difficulty.” — 49. *Amans*. Donatus makes this distinction between *amator* and *amans*: the love of the former may be feigned, but the love of the latter is real. — *Pretium*. Ὑμεῖς μὲν ὀρέγεσθε κάλλους· ἐγὼ δὲ χρημάτων ἐρῶ, Aristæn. *Epist.* i. 14. Comp. *Adelph.* iii. 2. 51. *Pretium* is put for *aurum* in Horace, *Od.* iii. 16, 8. — 50. *Unus et item alter*. “One or two lovers.” Donatus thinks this means “two or three lovers,” referring to vs. 60, but he is clearly refuted by Ruhnken. Comp. Ovid, *Epist.* xv. 182. *Unus et alter* is used also for an indefinite number, as in Cic. *Att.* xiv. 18. See Burmann on Petron. c. 108; and Ovid, *Amor.* ii. 5. 22. There is an elegance in the use of *et item*. Comp. *Adelph.* ii. 2. 22; Plaut. *Cas.* Prol. 49. — 51. *Proclive*. “Prone.” — 52. *Accepit*. “She approved and took the offer.” — *Quæstum*. Πόρον, πρόσδορον. Comp. *Adelph.* ii. 1. 52. Tacit. *Ann.* ii. 85. — 53. *Ita ut fit*. “As is generally the case.” — 54. *Perduxere illuc*. “Drew thither.” Simo, according to Donatus, uses the verb *perduxere* to show how unwilling his son was, *ut una esset*, “to join their company.” — 55. *Egomet continuo mecum*. Supply *cogitabam*, or *occepi cogitare*. Comp. *Eun.* iv. 2. 8. Ovid. *Met.* x. 586. — 55. *Captus est; habet*. Expressions borrowed from the combats of the gladiators in the circus. When the retiarius, with a trident called *fuscina* in his left hand, and a net in his right, matched against his adversary the mirmillo, succeeded in entangling him in his net, the spectators used to exclaim *captus est*. Again, when any gladiator received a remarkable wound, the exclamation was *habet*, or *hoc habet*. See the commentators on Juvenal, viii. 200. — 57. *Rogitabam*. Not *rogabam*, which signifies merely “to ask,” but *rogitabam*, “to ask often, and with eagerness.” — 58. *Dic sodes*. “Tell me, I entreat you.” *Sodes* is composed of *si audes*. — *Habuit*. Ἐρωμένην εἶχεν, Achil. Tat. vii. 9. — *Nam Andriæ*, &c. “For that was the name of her whom they call the Andrian.” — 59. *Teneo*. For *scio*, or *intelligo*: “I take,” “I understand you.” Comp. iii. 2. 18.

60. *Dicebant*. “They used to tell me.” — 61. *Eho, quid Pamphilus?* “Well then, and what of Pamphilus?” — *Quid*, &c. “What of him? why, he paid his share of the reckoning, and supped.” *Symbola*, from συμβάλλειν, *conferre*, “to contribute,” signifies “the contribution for a feast,” “a share of the reckoning,” “a club,” or “shot.” Comp. *Eun.* iii. 4. 2. — 64. *Quicquam*. This, as Ruhnken observes, is elegantly redundant. Comp. *Hec.* iii. 3. 40; *Eun.* ii. 1. 21; Livy, iii. 12. — *Spectatum*. “Tried, proved to be virtuous.” A metaphor from essaying metals, especially gold. *Scilicet ut fulvum spectatur in ignibus aurum*, *Tempore sic duro est experienda fides*, Ovid. *Trist.* i. 5. 25. — 66. *Cum ingeniis conflictatur*. “Is conversant with men of such

vicious habits." *Conflictari* properly denotes the collision of solid bodies. Here it expresses the assaults which a good-natured disposition sustains in commerce with depraved tempers. — 67. *Neque commovetur*. "And yet has not his mind shaken in that vile commerce." — 68. *Posse habere modum*. "May well be trusted with the regulation and management of his own conduct." *Modum* for *moderationem*, as Donatus and Ruhnken observe. Comp. Cic. *pro Marcell.* c. 1. — 69. *Uno ore*. The same as *uno animo*, (*Hec.* ii. 1. 4,) "with one accord." Comp. *Phorm.* iv. 3. 20; Virg. *Æn.* xi. 132. Cicero (*Phil.* i. 9.) has *una mente et voce*. There is a beautiful sentiment uttered by Manoa in the *Samson Agonistes* of Milton, which seems to be partly borrowed from this passage:

"I gain'd a son,
And such a son, as all men hail'd me happy;
Who would be now a father in my stead!"

Compare Petron. c. 94. Ovid, *Met.* iv. 322. — 70. *Fortunas meas*. "My happy lot." The relative *qui* refers to the personal pronoun implied in *meas*. If he could have said *fortunas mei* in imitation of Greek syntax, it would have referred to *mei*; or to *me*, had he said *me fortuna-tum*. Comp. Ovid, *ex Pont.* iii. 4. 91. — 72. *Quid verbis opus est?* "What need of many words?" or, "In short." Ruhnken says this was a formula with the ancients, when they were about to prove their words by some example. Comp. *Eun.* iii. 5. 20. — 75. *Despondi*. "I agreed to the match." Donatus distinguishes between *spondere* and *despondere*, making the first proper to him who asked another in marriage for his son or daughter, and the other to him who promised. But the Latin writers do not seem to have made any such distinction. *Despondere* for the most part signifies no more than "to promise frankly." — *Hic dictus est dies*. "This day was fixed upon." — 77. *In diebus paucis*, &c. "In a few days after these transactions." The more usual phrase is, *in paucis diebus, quam*, as in Sueton. *Tib.* c. 60, where *quam* stands for *postquam*. Ruhnken says, *in diebus paucis* is put for *post paucos dies*. — 78. *O factum bene!* "O happy chance!" A usual expression of joy. Comp. v. 6. 5; *Phorm.* v. 1. 24; Catull. iii. 16. — 79. *Metui a Chryside*. An archaic construction for *metui Chrysidem*. The same occurs in Livy, xxiii. 36. It may, however, be rendered, "I dreaded some mischief from Chrysis." — *Ibi tum*. *Ibi* here is the same as *tum*, therefore there is a pleonasm in these words. Thus we find *itaque ergo* in Livy, iii. 31. But, *ita sic armatus*, Livy, ii. 10, cited by Ruhnken as pleonastic, is not so, and should be translated, "Having thus spoken, armed as he was." — 80. *Frequens*. For the adverb *frequenter*, "constantly." *Conveniunt frequentes*, in Livy, i. 50, and compared with this by Ruhnken, is not to the purpose. *Frequentes* there means *illi frequentes*, "they in great numbers." — 81. *Curabat*. *Curare*, as well as *κομίζειν*, is a word peculiar to funeral preparations. *Funus* means the pomp and every thing appertaining to funeral obsequies. Donatus says it is derived *a funalibus*, "from the torches;" because all funerals were anciently solemnized in the night-time by torch-light. — 82. *Nonnunquam collacrumabat*. "He sometimes even wept with them." — 83. *Parvæ consuetudinis causa*, &c. "Merely for a small acquaintance' sake, takes this woman's death with as much concern, as if she had been his most intimate friend." *Familiariter*. Literally "intimately,"

also "tenderly." Comp. vs. 109. — 85. *Quid mihi hic, &c.* "What would he feel for me, who am his father?" A similar sentiment is found in Shakespeare's *Twelfth-Night*. Valentine reports the excessive grief of Olivia for the loss of her brother; whereupon Orsino remarks:

"Oh, she, that hath a heart of that fine frame,
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her!"—*Act i. Sc. 1.*

Common sense, says Hurd in his "*Discourse on Poetical Imitation*," directs us, for the most part, to regard resemblances in great writers, not as the pilferings or frugal acquisitions of needy art, but as the honest fruits of genius, the free and liberal bounties of unenvying Nature.

87. *Quid multis moror?* Supply *te verbis*. See note on vs. 72. — 88. *Ejus causa*. "On his account." — 89. *Etiam*. For *etiamnum adhuc*, "as yet." Comp. iii. 2. 23; *Hec*. iv. 3. 8; Virg. *Æn.* vi. 485. — 90. *Effertur*. Ἐκφέρεται. Supply *ad rogum*. *Efferrī* is a word appropriated to funerals. Comp. Juvenal, i. 72; Nepos, *Att.* c. 17; Hor. *Sat.* ii. 5. 85. Petron. c. 3. — *Imus*. This is also proper to funerals. *Imus exequias*, "we attend the obsequies." Comp. *Phorm.* v. 8. 37; Sil. Ital. xv. 394. — *Inter mulieres*. Solon excluded all women under sixty from funeral solemnities; yet relations were admitted whilst under that age. The men went before in the procession, and the women followed. Ruhnken, therefore, finds fault with Terence for making Simo say that "he followed the funeral." See vs. 101. — 91. *Unam*. "A certain female." — 92. *Forma*. This means the "whole figure" of the person: *vultus*, "the features." [*Here Sosia interrupts him.*] — 93. *Ut nihil supra*. Supply *addi queat*. Comp. *Eun.* iii. 1. 37; *Adelph.* ii. 3. 11. The poet here very artfully represents the old man as struck with the form and appearance of Glycerium; that, having no other objection to her but her being a stranger of uncertain birth, as soon as that was removed, he might without hesitation agree to the match. — 94. *Præter ceteras*. See note on vs. 31. — 96. *Honesta et liberali*. "Graceful and becoming." *Liberalis* may be translated "noble," such as became a modest and well-bred virgin. — 98. *Percussit illico animum*. "It instantly struck my mind," as we say. Comp. Cic. *Att.* iv. 8; *pro Deiot.* c. 6. — *Atat*. "So! so! the secret's out; hence were those tears, and hence all that compassion." *Hinc illæ lacrymæ* became proverbial, and was used when the cause of any thing, long concealed, became evident. Comp. Cic. *pro Cælio*, c. 25; Hor. *Epist.* i. 19. 41. — 100. *Quam timeo*. "How I dread the termination of this affair!" Ruhnken says *quam timeo* is put here for *cum timore expecto*, as in *Phorm.* i. 3. 2. — 101. *Procedit*. An appropriate word here, as it gives an idea of the funeral procession. — *Sepulcrum*. For *bustum*, or *rogum*, as appears from the context. Comp. Cic. *Verr.* v. 36. — 102. *Fletur*. Supply *a propinquis*. — *Hæc soror, &c.* "This sister, she whom I told you was the sister of Chrysis, all wild, ran to the flames with peril of her life." — 104. *Ibi tum, &c.* "Then! there! the frightened Pamphilus betrays his well-dissembled and long-hidden love." *Exanimatus*, "nearly frightened to death." — 107. *Cur te is perditum?* "Why endeavour to destroy yourself?" *Perditum ire* is a phrase used only by the comic writers, and those who affect an antiquated style. Comp.

Heaut. ii. 3. 74. See Cortius on Sall. *Cat.* c. 36; and Sanct. Min. iii. 11. — 108. *Cerneres.* “You might judge,” or “one might judge.” The second person of the imperfect subjunctive is often thus elegantly put for the third. Comp. vs. 39; Petron. c. viii. and xix; Livy. iii. 11. — 109. *Rejecit se in eum.* “Threw herself back into his arms very familiarly and wept.” *Familiariter* here refers to the verb *rejecit*. Valla incorrectly refers it to *flens*, doubtless on account of vs. 84. *Quam* for *valde* is often joined with adjectives in the positive degree. Comp. Cæs. B. G. vi. 26; Cic. *Verr.* iv. 25; *Att.* vii. 15.

It may not be improper here to produce Cicero’s testimony in favour of this narration:—“If brevity consists in using no more words than are absolutely necessary, such a style may sometimes be expedient: but it is often extremely prejudicial to a narrative; not only as it renders it obscure, but as it takes off that air of ease and cheerfulness, and force of persuasion, which are the chief properties of a narrative. In Terence, for instance, how minute and particular is that narration which commences with—

Nam is postquam excessit ex ephebis, Sosia.

The manners of the youth himself, the curiosity of the slave, the death of Chrysis, the look, and figure, and grief of the sister, are drawn at full length, and in the most agreeable colours. But if he had, through the whole, affected a brevity like that of the following passage,

*Funus interim
Procedit: sequimur: ad sepulcrum venimus:
In ignem imposita est: fletur;*

the whole might have been comprised in little more than ten short verses: and yet, in these very expressions, *funus procedit: sequimur*, concise as they are, the poet was rather studious of beauty than brevity. For had there been nothing more than *in ignem imposita est*, the whole might have clearly been understood. But it enlivens a narration to mark it with characters, and intersperse it with speeches; and the fact itself receives a greater air of probability, when you relate the manner in which it passed.”—*De Oratore*, ii. 80.

110. *Quid ais?* A formula used in astonishment. Comp. iii. 3. 43. — 111. *Nec satis, &c.* Supply *erat mihi*. Ruhnken thinks *ad objurgandum causæ* put for *objurgandi causa*. Comp. Livy, viii. 13. — 112. *Quid feci? quid commerui?* Αὔξησις. “What crime have I committed? what deserved?” See Servius on Virg. *Æn.* iv. 335. — 114. *Honesta oratio est.* “A fair excuse.” — *Recte putas.* Nothing can mark the flat simplicity of Sosia’s character stronger than the insipidity of this speech. — 115. *Tulit.* For *attulit*. — 116. *Quid facias illi.* Τί ἂν ποιήσεις ἐκείνῳ ὃς ἄρα δεδοκῶς ἢ ζημίαν ἢ κακόν. — *Dederit damnum.* This is correctly said for *damnum intulerit*. So *malum dare* for *malo afficere*, ii. 5. 20. The words *damnum facere* would not convey this sense, for they signify “to suffer an injury.” — 118. *Indignum facinus.* “Saying that my son’s conduct was most disgraceful.” Some consider this as uttered in indignation by Simo, “O, disgraceful conduct!” Others join *indignum facinus* with *comperisse*, “that he had detected a most shameful business, most disgraceful conduct.” *Facinus* from *facio* signifies any deed, good or bad, but it is generally taken in the latter sense. Comp. *Eun.* i. 1. 25; *Phorm.* iv. 3. 8. — 119. *Hanc peregrinam.*

The Greeks and Romans, says Madam Dacier, made use of this expression to signify a courtesan; and I believe they borrowed that term from the people of the East; since we find it used in that sense in the books of the Old Testament. Donatus seems to think the word used here merely as a contemptuous expression. — 120. *Instat factum*. Supply *esse*: “Insists that it was so; that it was true.” Comp. *Eun.* ii. 3. 19; *Heaut.* v. 1. 22. — *Denique*. “In short.” — 121. *Ut qui, &c.* “As let me understand he would refuse his daughter.”

122. *Non tu ibi*. Supply *objurgasti*. “Did you not then reprove your son?” — 123. *Qui, cedo?* “How so, I pray you?” *Cedo* is sometimes put for *da*, sometimes for *dic*. Comp. ii. 3. 9. — 124. *Tute ipse*. The father here foresees what defence his son will make, and owns it to be such as leaves no room for finding fault. See vs. 24. — 125. *Prope adest*. Supply *tempus*. He alludes to his marriage with the daughter of Chremes. — *Alieno more*. “According to the humour of another.” Comp. *Heaut.* i. 2. 29. — 127. *Qui igitur locus?* “What cause then remains to chide him?” *Locus* for *occasio*. Comp. i. 4. 6; ii. 2. 17. — 128. *Propter amorem*. “On account of this amour.” This is the true meaning of *amor* here. — 129. *Ea primum ab illo, &c.* “This disobedience must be considered as his first offence, and punished.” *Ab illo* for *ejus*. Comp. iii. 1. 3; *Eun.* iii. 5. 9. *Injuria* for *peccatum*, as in Ovid, *Epist.* viii. 87. *Animadvertenda* for *castiganda, vindicanda*. Comp. iv. 4. 28. — 130. *Et nunc id, &c.* “And now on that account I endeavour.” *Id* for *propter id*. — 131. *Vera*. Antithesis. This is opposed to *falsa* in vs. 130. — *Si denegat*. “If he refuse to marry Chremes’ daughter.” Simo here lets Sosia more particularly into his design, and communicates the project he had formed to come to the knowledge of his son’s sentiments, and find a pretence of chiding him. If his attachment to the stranger prevailed so far as to make him averse to marriage, there was then sufficient ground to find fault; but as Chremes had gone back in his proposal, there was no opportunity left of forming a judgment. To remedy this, Simo pretends that the wedding is still going forward, and wants Sosia to second him in this design. If he found Pamphilus averse, he knew the danger, and must take measures accordingly; if otherwise, there was hope that Chremes might still be persuaded to comply. — 133. *Ut consumat nunc*. “That he may now accomplish it, when his stratagems are all in vain.” The particle *ut* depends on *operam do*. *Consumere consilia* implies the bending of all one’s care to the accomplishment of a project, and leaving nothing unattempted that may conduce to it. Colman renders this passage thus:

“And that same rascal Davus, if he’s plotting,
That he may let his counsel run to waste,
Now, when his knaveries can do no harm.”

— 134. *Manibus, pedibusque*. “With all his might and main.” This proverb in the original is πύξ καὶ λάξ also λάξ καὶ ὀδάξ. We say, “with tooth and nail.” Comp. iv. 1. 52. *Χερσὶ τε, ποσὶ τε* occurs in Homer, *Il.* τ. 360. — *Obnice*. “Strenuously.” From *obniti*, “to struggle against.” — 135. *Magis id adeo*. “And that the more for this purpose, to plague me, than,” &c. — 137. *Mala mens, malus animus*. We say, “An evil head, an evil heart.” The original proverb is, Δόλιαι ψυχαὶ, δόλιαι φρένες. *Mens* signifies “the natural disposition;” *animus*, “the will.” — *Si sensero*. Simo intended to have said, *si*

sensero moliri aliquid, pœnas dabit; but suddenly broke off. This is closely imitated by Virgil, *Æn.* i. 135. The figure is called *Aposiopesis*, or *Reticentia*. — 140. *Spero confore*. “I hope it will be brought about,” i. e. that Chremes may be prevailed upon. — 141. *Has bene ut assimules nuptias*. “Now ’tis your place to counterfeit these nuptials cunningly.” — 142. *Observes*. This means “to watch his every word and action.” See Servius on Virg. *Georg.* iv. 212. — 144. *Nunc iam*. These particles are frequently joined together. See Ovid, *Epist.* ii. 83; and Drakenborch on Livy, xxxi. 32. The latter particle is used here as a dissyllable. — *I præ*. For *præi*, by Anastrophe. Comp. *Eun.* v. 2. 69.

“Here we take our last leave of Sosia, who is, in the language of the commentators, a protatic personage, that is, as Donatus explains it, one who appears only once in the beginning (the *protasis*) of the piece, for the sake of unfolding the argument, and is never seen in any other part of the play. The narration being ended, says Donatus, the character of Sosia is no longer necessary. He therefore departs, and leaves Simo alone to carry on the action. With all due deference to the ancients, I cannot help thinking this method, if too constantly practised, as I think it is in our author, rather inartificial. Narration, however beautiful, is certainly the deadest part of theatrical compositions; it is indeed, strictly speaking, scarce dramatic, and strikes the least in the representation: and the too frequent introduction of a character, to whom a principal person in the fable is to relate in confidence the circumstances previous to the opening of the play, is surely too direct a manner of conveying that information to the audience. Every thing of this nature should come obliquely, fall in a manner by accident, or be drawn, as it were perforce, from the parties concerned, in the course of the action: a practice, which if reckoned highly beautiful in epic, may be almost set down as absolutely necessary in dramatic poetry. It is, however, more advisable even to seem tedious, than to hazard being obscure. Terence certainly opens his plays with great address, and assigns a probable reason for one of the parties being so communicative to the other; and yet it is too plain that the narration is made merely for the sake of the audience, since there never was a duller hearer than master Sosia, and it never appears in the sequel of the play, that Simo’s instructions to him are of the least use to frighten Davus, or work upon Pamphilus. Yet even this protatic personage is one of the instances of Terence’s art, since it was often usual in the Roman comedy, as may be seen even in Plautus, to make the relation of the argument the express office of the Prologue. Sir Richard Steele has opened the *Conscious Lovers* in direct imitation of the *Andrian*, but has unfolded the argument with much less art, as will perhaps appear in the course of the notes on this act. In this place it is sufficient to observe, that the delineation of the characters in the English author is infinitely inferior to that of those in the Roman. Simo is the most finished character in the play. Sir John Bevil, I fear, is but an insignificant personage. Humphry, while he has all the plainness and dullness of Sosia, possesses neither his fidelity nor secrecy; for he goes between the father and the son, and in some measure betrays both.”—*Colman*.

ACT I. SCENE II.

Davus here comes upon the stage, and not observing his master, holds a discourse with himself. His character is that of a sly, cunning slave, wholly devoted to Pamphilus, and trusted by him in the management of his private correspondence with Glycerium. His first appearance here is quite agreeable to this notion. He wonders at the lenity of the old man, and suspects that there is some fallacy at bottom. His concern for Pamphilus makes him anxious, if possible, to find it out, that he may be able to counterplot him.

The first three verses of this scene are Trimeter Iambics, and in some editions joined to the foregoing scene. Verse 5 is Dimeter Iambic. Verses 7 and 8 are Tetrameter Trochaics Catalectic. The remainder Tetrameter Iambics Acatalectic.

1. *Uxorem nolit*. Wherever *nolo* and *volo* are found with an accusative, some infinitive must be supplied. *Uxorem* here depends on *ducere* understood. Comp. iii. 5. 6. — 3. *Sed ipse exit foras*. [*Davus enters, not perceiving Simo*.] Sir Richard Steele has modernized the characters of Davus and Mysis with great elegance and humour in his sprightly footman and chamber-maid, Tom and Phillis. — 4. *Mirabar hoc si*, &c. [*To himself*.] "I was wondering if this affair went off so easily." *Mirabar* is construed also with *si* in the *Phorm.* iii. 2. 5. *Si sic abiret*. Supply *impune*. Comp. Catull. xvi. 16; Cic. *de Fin.* v. 3. *Auferre* is used similarly *Adelph.* iii. 4. 8. — *Semper lenitas*. Donatus and some others consider these words as joined by hyphen, like *οἱ ἀειλόγοι* in Soph. *Phil.* 131. Guyetus and Ruhnken take *semper* with *verebar*. — 5. *Quorsum evaderet*. "Where it would end at last." Comp. i. 1. 100. — 7. *Nunquam cuiquam*, &c. "Never changed a word with any of us." Comp. ii. 4. 7. — 8. *At nunc faciet*. Supply *verbum* from vs. 7. [*Simo, overhearing Davus, says in an under-tone*.] "But now he will, I warrant you." — 9. *Id voluit*. [*Davus still to himself*.] "This was his scheme." — *Nec opinantes*. The same as *inopinantes*. Comp. *Heaut.* i. 2. 12; Cic. *ad Div.* xiii. 18; Livy, iv. 27. — *Duci*. For *decipi*: "To be led by the nose in a false dream of joy." Comp. iv. 1. 20. So *promissis ducere*, Propert. ii. 13. 57. — 10. *Oscitantes*. *Oscitare*, or *oscitari*, signifies "to gape," or "yawn," and figuratively "to be listless," or "negligent." See Gell. iv. 20. — *Opprimi*. This signifies to be overpowered suddenly and unexpectedly. — 11. *Cogitandi*. "Of consulting and deliberating." See Cort. on Cic. *ad Div.* iii. 2. — 12. *Astute!* "Cunning fox!" — *Carnufex*. "The villain!" [*says Simo, partly hearing him*.] — *Herus est*. [*Davus aside, having discovered his master*.] — 13. *Hem, quid est?* [*Davus pretending not to have seen him*.] — *Ehodum*. An interjection of calling; sometimes of admiration, as below. — *Quid hic volt?* [*Davus to himself*.] — *Quid ais?* [*Simo overhearing him*.] — 14. *Amare*. "Has an amour." Comp. i. 1. 128. — *Id populus curat, scilicet!* [*Davus aside*.] "Oh, to be sure, the people care much about that!" *Scilicet, videlicet, nempe*, and *nimirum* are elegantly used in irony. Comp. Virg. *Æn.* iv. 379; Hor. *Od.* iii. 5. 25. This is imitated by Cicero, *Epist. ad Att.* xiii. 34. Comp. *Adelph.* v. 3. 5. — 15. *Hoccine agis, an non?* "Do you attend to what I say, or not?" [*Davus, as if he had not heard Simo's remark, Meum gnatum rumor est amare, makes no answer to him, but turning to*

the spectators says, *Id populus curat, scilicet!* *Simo* perceiving that *Davus* made him no answer, speaks to him in an angry tone.] *Hoc age* is a formula commanding attention at the Roman sacrifices, but transferred to other things. *Comp.* ii. 5. 4; *Heaut.* iii. 2. 47; *Hor. Sat.* ii. 3. 152. The opposite to this formula is *alias res agere*, "to be inattentive." *Comp. Eun.* ii. 3. 56; *Hec.* v. 3. 28. — 16. *Iniqui.* "Severe." [Ironically.] — 17. *Dum tempus ad eam rem.* "While the proper season for his youthful pranks continued." *Ad eam rem* must be construed with *tempus*. *Comp.* ii. 6. 12; *Heaut.* iv. 1. 54. — *Animum ut expleret suum.* "To take his fill of pleasure." *Explere animum* is elegantly said of those who give themselves up, without restraint, to any affection of the mind, joy, love, or anger. *Comp.* iv. 1. 17; *Adelph.* i. 1. 8; *Hec.* v. 1. 28; *Ovid, Met.* xii. 598. — 18. *Aliam vitam.* "A different mode of life." — 19. *Postulo, sive æquum'st, te oro.* "I desire, or, if you please, I do beseech you." [This is said ironically.] *Sive* for *vel* *si*. *Comp.* i. 5. 58; *Eun.* ii. 3. 20. — *Ut redeat jam in viam.* "That he leave at length his evil ways." *So jam scio*, "I at length know," *Petron.* c. 44. — 21. *Ita aiunt.* A formula used when the speaker is unwilling to assent to any general remark, made by the person conversing with him. *Comp.* ii. 1. 21; *Adelph.* v. 8. 7. *Ita prædicant* is used in the same sense, v. 3. 4. — *Mugistrum improbum.* "An evil counsellor." *Comp. Phædr.* ii. 6. 16; *Senec. Thyest.* 310. — 22. *Animum ægrotum, &c.* "He gives the unsettled mind a bias, and makes bad worse." *Ægrotum* here signifies "disturbed by love." The ancient philosophers considered love, and the other affections of the mind, as diseases. *Cicero, Tusc. Qu.* iii. 4, uses the words *ægrotatio mentis*. — 23. *Davus sum, non Œdipus.* "I am a simple servant, but no interpreter of riddles." — 25. *Quicquam fallaciæ conari.* "Contriving any plots, to interrupt these nuptials." — 28. *In pistrinum dedam.* "I will throw you into the work-house." *Pistrinum* was a place where parched corn was ground, and bread made. To this place refractory servants were usually sent to be punished, where they were kept constantly at the mill, working like horses. — 29. *Ea lege atque omine.* "On this condition, and with this solemn warning." This manner of speaking is founded upon the custom of the ancients, who in things of consequence, as enacting of laws, or forming of any great design, always began by taking the auspices, which was held necessary to ratify and confirm it. *Lex* properly regards men, and the treaties and compacts formed among them. *Omen* regards the Gods, and our engagements to them. *Ea lege atque omine*, was, therefore, in a manner, swearing by every thing human and divine. — 30. *Immo callide.* "Yes, clearly." *Callide* for *plane, probe*. *Comp. Ad.* iii. 3. 63; *Plaut. Asin.* ii. 2. 82. — 31. *Nil circum itione.* *Nil* for *non*, and *circum itione* for *ambagibus*: "Here you have not used any roundabouts." *Qui ambitione nihil uterer*, *Cic. Epist. ad Div.* v. 20. — 32. *Ubivis facilius, &c.* "I could excuse your tricks in any thing rather than in this." — 33. *Bona verba, quæso.* "Good words! I beg of you." [This is said jeeringly.] A formula transferred from sacrifices, signifying "to abstain from ill-omened words." — *Nil me fallis.* *Οὐδέν με λείηθας*, "I am not mistaken in you." *Comp. Livy, xxxi.* 26; xli. 2. — *Edico tibi.* "I give you this warning." *Comp. Eun.* ii. 3. 45; *Phædr.* iv. 19. 18. — 34. *Neque tu haud dicas.* "Nor pretend you were not advertised of this." Two negatives in Latin are said to make an

affirmative : but this is not always the case. They sometimes make a stronger negation, as in Greek. Comp. *Eun.* v. 8. 47 ; *Propert.* ii. 15. 5 ; *Plaut. Epid.* v. 1. 57 ; and *Duker* on *Flor.* iii. 17.

ACT I. SCENE III.

In this scene *Davus* remains alone upon the stage, and deliberates with himself what he had best do. On one side, his inclinations lead him to assist *Pamphilus* ; on the other, he dreads the threats of his old master. This naturally leads his thoughts to the engagements between *Pamphilus* and *Glycerium*, and the contrivances they were falling upon to accomplish their designs. This, says *Donatus*, is a short and comic deliberation, calculated to excite the attention of the audience to the impending events ; artfully relating part of the argument, but in order to prepare the events without anticipating them, representing the circumstances of the story as fabulous ; and in order to enliven it, passing from dry narration to mimicry. How much more artful is the conduct of *Terence* in this place, than that of *Sir Richard Steele* in the *Conscious Lovers*, who besides the long narration, with which the play opens, has obliged the patient *Humphry* to hear a second story, with which he has burthened the conclusion of his first act, from young *Bevil* !

This scene is a mixture of Tetrameter and Trimeter Iambics.

1. *Enimvero*. This word, says *Ruhnken*, is expressive of indignation mingled with sorrow. "Verily, *Davus*, there's here no room for sloth." — *Segnitia*. This word from *segnis*, the opposite of *alacer*, means "negligence" in doing any thing: *socordia*, from *socors*, for *secors*, i. e. *sine corde*, denotes "sloth" and "indolence." — 3. *Si non astu*. "If they are not cunningly provided against." Comp. *Phorm.* i. 4. 5 ; *Livy*, ii. 24. This, says *Donatus*, is a metaphor from a pilot, who, having foreseen an approaching storm, provides for the safety of his ship. Comp. *Cic. Cat.* iv. 2. — *Me aut herum pessum dabunt*. "Will either destroy me or *Pamphilus*." *Pessum dare*, as it should always be written, for *submergere*, *perdere*. It is properly said of things overwhelmed in the ocean. Some take *pessum* as an adverb derived from *pes*, and signifying "under the feet:" others think it a substantive, denoting "the bottom." It is rather a supine from the antique verb *petior*, "I am put under foot." See *Cortius* on *Sallust*, *Jug.* c. 1. — 4. *Nec quid agam certum'st*. "Neither have I resolved what to do." *Certum est* for *decretum*, *constitutum est*. Supply *mihi* from *Plaut. Men.* v. 8. 9. Comp. *Cic. Rosc. Amer.* c. 11 ; *Livy*, ii. 45. — 5. *Ejus vitæ timeo*. "I fear for his safety." *Vita* in *Terence* is often used for *salus*. Comp. i. 5. 37 ; *Adelph.* iii. 2. 42. *Metuo* and *timeo*, in order to avoid ambiguity, are construed with a dative and an accusative. The evil to be dreaded is always put in the latter case ; and the person for whose safety we are concerned, in the former. — 6. *Verba dare*. For *fallere*, *decipere*, "to deceive:" because the person who expects the performance of a promise, and ultimately obtains nothing but words, is deceived. Comp. iii. 2. 24 ; *Eun. Prol.* 24 ; *Eun.* iv. 5. 1. — *Primum jam*. "For first of all." After *primum* usually find *deinde*, *postea*, &c. In place of which we have *ad hæc*

mala, vs. 10. — 7. *Ne quam faciam*, &c. "Lest I devise some trick to break off the match." This refers to i. 2. 25. — 8. *Causam ceperit*. "He may seize on any pretence." *Causa* very frequently signifies "a pretence," or "pretext." Comp. *Eun.* v. 5. 30; *Ovid Trist.* ii. 451; *Livy*, ii. 32. — 9. *Quo jure*. This is the reading of all MSS. and ancient editions. Bentley observes, that *quo jure, quaque injuria*, can by no means subsist in this place; for that though the sentence seems complete, yet there is a word wanting: besides *qua* is necessarily required here, not *quo*. He therefore reads *qua jure, qua me injuria*. In this manner of arranging a sentence, the Latins never said *qua, quaque*, but *qua, qua*. Comp. *Livy*, x. 38; *Plin. Epist.* ix. 2; *Heinsius* on *Val. Flac.* v. 85; and *Gronov. Obs.* iii. 12. *Qua jure, qua injuria*, "any way, right or wrong." It is a proverbial expression equivalent to the Greek *δικαίως καὶ ἀδίκως*. — *Præcipitem in pistrinum*. "Headlong into the workhouse." Comp. i. 2. 28. *Præcipitem dare* signifies "to throw with violence." Comp. *Phorm.* iv. 3. 30; *Sall. Cat.* c. 31; *Catull.* cv. 2.

10. *Ad hæc mala*. "Another misfortune too, to make bad worse." — 12. *Audire est operæ pretium*. "It is worth one's while to hear the height of their assurance." Comp. *Livy*, i. 54. In this phrase, *pretium* is sometimes omitted, as in *Tacit. Ann.* i. 57. — 13. *Inceptio*. This is properly said of "a rash undertaking." See *Cort.* on *Sall. Cat.* c. 20. — *Amentium haud amantium*. *Paronomasia*. This figure is generally used in anger or derision; sometimes even in serious discourse. — 14. *Quicquid*. So the ancients usually spoke of a child before it was born. We find *quod* used in the same manner, iii. 1. 6. Comp. *Plaut. Amph.* i. 3. 3. — *Tollere*. "To bring up and educate." *Tollere* properly denotes "to take up," and alludes to a custom among the ancient Greeks. As soon as a child was born, it was laid on the ground, and the person so doing invoked the assistance of *Rhea* in its behalf. If the father was willing to educate it, he, or some one in his absence, took it up and placed it in his bosom. If no notice was taken of the child, it was doomed to be exposed. — 15. *Fingunt quandam fallaciam*. "They devise some false story." Comp. *Eun.* i. 2. 58. — 16. *Civem Atticam*. If *Glycerium* could be proved to be an Athenian citizen, the laws of the Athenians would compel *Pamphilus* to marry her. *Fuit olim*. Supply *inquiunt*. — 17. *Navem is fregit*. "He was shipwrecked upon the island of *Andros*." — 18. *Obiit mortem*. "Died." The substantive *mortem* in this phrase is very often omitted.

Hanc ejectam orbam. "This orphan wreck." *Ejectus* is properly said of a ship or a person cast ashore. Comp. v. 4. 20; *Virg. Æn.* iv. 374. Hence it is figuratively applied to a person become "destitute" of means, in *Cic. pro Quint.* c. 19. — 19. *Fabulæ!* "All mere fables: ridiculous!" — 20. *At. For et tamen*: "And yet the story pleases them." See *Cort.* on *Sall. Jug.* c. 4; and *Græv.* on *Cic. Att.* vi. 1. — 21. *Ab ea*. "From the house of *Glycerium*." Comp. *Heaut.* ii. 2. 6; *Phorm.* v. 1. 5. — *Hinc me ad forum*. Supply *conferam*. In phrases of this kind the verb signifying motion to a place is often omitted. See *Gronov.* on *Senec. Tr.* 844; and *Duker* on *Flor.* iii. 6. *Davus* expects to find *Pamphilus* in the forum. It was there the idle Athenians were accustomed to meet, converse, and lounge away their time; for it served the purpose of a public walk. There the market was held, and the courts of justice situated. — 22. *Imprudenter*. "Unawares." A

person was said to be *imprudens*, who was not apprehensive of any evil. *Comp. Eun. i. 1. 27.*

ACT I. SCENE IV.

The midwife is called to Glycerium, that by this means an opportunity may be offered to Pamphilus of meeting Mysis. Terence, as Donatus observes, frequently makes use of this compendious manner of carrying on the plot, that the characters in coming out, speak what they are about to do, and, at the same time, the discourse is so contrived, as to let us know what is doing by others.

As to the metre of this scene, the first six verses are Tetrameter Trochaics; the last two Tetrameter Iambics.

1. *Audivi, Archylis, &c.* [*Enter Mysis speaking to a servant within.*] "I have heard you already, Archylis." *Jamdudum* is often said of a time just passed. — 2. *Sane pol illa temulenta 'st.* "That Lesbia is a thorough drunken jade." *Pol* is a contraction of *per Pollucem*, "by Pollux." So *edepol*, "by the temple of Pollux." This kind of oath was used by both men and women. But *me Castor* was used only by women: *me Hercule* only by men. *Temulentus*, from *temetum*, an ancient word for *vinum*, supposed to be derived from the words *tenet mentem*, because it overpowers the mental faculties. *Sane* must be construed with *temulenta*. — 3. *Primo.* As being most dangerous. — 4. *Importunitatem spectate aniculæ.* [*Coming forward.*] "Observe how earnest the old gossip is!" meaning Archylis. *Spectare* is used in the same sense, *Eun. v. 5. 24*; *Heaut. v. 2. 38.* *Importunus* properly signifies "badly provided with harbours." Hence figuratively, "inconvenient," "troublesome," "importunate." Whence *importunitas*, "an impudent obstinacy," which regards neither time, place, nor circumstance. — 5. *Quia compotrix ejus est.* "Because this Lesbia is her pot-companion." — 6. *Huic . . . illi.* *Huic* refers to Glycerium; *illi* to *compotriæ*, Lesbia. The usual order of *hic* and *ille* is sometimes neglected, when no ambiguity can arise. Thus in Ovid, *Met. 1. 539.* *Sic Deus et virgo est: hic spe celer, illa timore.* — 8. *Turba* for *perturbatio*: "If this commotion means us any ill." It is often put also for "a quarrel," as in *Eun. iv. 4. 58.*

ACT I. SCENE V.

Simo, after parting with Davus, goes to the forum, where, meeting with Pamphilus, he pretends, according to the scheme laid open to Sosia, that he must that day prepare for his marriage with Chremes' daughter. Pamphilus, disconcerted by a proposal so sudden and unexpected, deliberates here with himself what he is to do. Mysis is introduced to turn the scale. At her appearance, all his former soft and tender sentiments in respect of Glycerium revive, and he is confirmed in the resolution of adhering to her in spite of all opposition.

The two most beautiful characters in this play, are the father and son. It has already been observed how much Sir Richard Steele falls short of Terence in delineating the first; and though Bevil is plainly

the most laboured character in the *Conscious Lovers*, it is much inferior to Pamphilus. Of the two, Bevil is the more cool and refined; Pamphilus the more natural and pathetic.

This scene is a mixture of various Trochaics and Iambics.

1. *Hoccine*, &c. [*Pamphilus to himself, exclaiming against his father and Chremes. He does not see Mysis till after vs. 31.*] — 2. *Quid illud est?* [*Mysis aside.*] — *Pro Deum fidem.* Supply *obtestor*. This is an exclamation usual not only in cases of great astonishment and admiration, but also whenever a man thinks himself injured. The form of words is sometimes varied. Comp. *Phorm.* ii. 3. 4; *Adelph.* iii. 4. 1; *Sall. Cat.* c. 10. — *Si hoc non contumelia 'st?* Ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν, *Aristoph. Nub.* 1302. The common editions have *si hæc*. Ruhnken agrees with Bentley in preferring *hoc*, which is supported as well by the authority of Donatus, as of several MSS. Thus, *campus arenæ, quod modo pontus erat*, *Ovid. Met.* ii. 262; *non est illud liberalitas*, *Senec. de Benef.* ii. 8. — 3. *Uxorem decrerat.* For *si uxorem decreverat*. Comp. *Heaut.* iii. 1. 78; *Virg. Æn.* vi. 31. The same ellipsis is usual in English: "Had he decreed," &c. The present *dare* is put here for the future *daturum esse*. Comp. iii. 5. 7; *Cæs. B. G.* iv. 21; *Livy*, ii. 5. — *Nonne oportuit præscisse me ante?* "Was it not his duty that I should previously know it?" The preposition *ante* is redundant. See the commentators on *Livy*, ii. 20. — 5. *Verbum.* Put here for *sermonem*, as in the *Eun.* i. 2. 95. This verse is a Dimeter Iambic. — 6. *Quid Chremes?* "What shall I say of Chremes?" See *Phorm.* i. 2. 97; *Duker* on *Flor.* ii. 6. — 7. *Immutatum.* "Unchangeable." The verb *immutare* every where else signifies "to change." *Westerhovius* and others think *immutatum* put here for *immutabilem*. — 8. *Itane obstinate.* "Can he be so obstinately bent upon tearing me from Glycerium?" — 9. *Quod si fit*, &c. A Dimeter Iambic. — 10. *Adeon' hominem esse invenustum?* "Was ever man so crossed, so cursed as I?" The infinitive *esse* is put here absolutely, as is frequently the case in bursts of indignation and admiration. Comp. iv. 3. 1; v. 2. 29. *Invenustus* here, according to *Muretus*, signifies "crossed in love." *Ruhnken* thinks it means "unlucky," and is a metaphor from dice-playing, in which the most lucky throw was termed *Venus*. Comp. *Hec.* v. 4. 8. — 11. *Pro Deum*, &c. A Dimeter Trochaic wanting the last syllable. — 12. *Affinitatem.* This properly signifies relationship by marriage; and so it is generally taken here. *Ruhnken*, however, understands it as "the compact" between *Simo* and *Chremes*. — 13. *Contemtus, spretus.* "Despised and held in scorn." *Spretus*, as *Ruhnken* observes, is a more forcible word than *contemtus*. See *Broukhus.* on *Tibull.* i. 4. 77. — *Facta, transacta omnia.* "All done, concluded all." A formula in use with lawyers, signifying that nothing had been omitted that could contribute to the completion of the business in hand. Comp. *Cic. Catil.* iii. 6. — 14. *Nisi si.* *Si* here is elegantly redundant. Comp. *Adelph.* iv. 3. 3; *Ovid. Epist.* iv. 111; *Livy*, vi. 26; see *Duker* on *Flor.* iv. 7. — 15. *Aliquid monstri alunt.* "For I must suspect they rear up some monster." Children having any monstrous deformity were usually brought up in secret. *Pamphilus*, in the height of his grief, began to suspect that *Chremes'* daughter must have been monstrously deformed, otherwise she would not have been thus forced upon him. *Terence* seems to have had these lines of *Menander* in view: Περιάξω τὴν ἐμαυτοῦ θυγατέρα. Τὴν πόλιν ὅλην· οἱ βουλόμενοι ταύτην λαβεῖν λαλεῖτε. "I

will lead my daughter round the whole city : ye wishing to have her speak out."

17. *Nam*. The particle *nam* is elegantly used in transition. Comp. i. 1. 24. This verse is a Dimeter Iambic. — 19. *Apud forum*. For *in foro*. Comp. iv. 4. 6 ; *Adelph.* iv. 1. 1. — *Para*. "Make the necessary preparations." *Parare*, *apparare*, and *comparare* are often used absolutely. — 20. *Id mi*, &c. "This sounded in my ears, as if he said, Go home and hang yourself." — 21. *Censen*'. For *censesne*, as in Curt. iv. 4. — 23. *Quid facerem*. For *quid fecissem* : "What I would have done." Comp. Sall. *Jug.* c. 59. — 24. *Aliquid facerem*. "I would have done any thing to avoid this marriage." — 25. *Tot me impediunt curæ*. "So many cares entangle me at once." A metaphor from taking animals in a snare. See note on iii. 5. 10. 11. Comp. iv. 2. 24. — *Quæ meum animum divorsæ trahunt*. "Which distract my mind." Comp. Virg. *Æn.* xii. 487. — 26. *Misericordia hujus*, &c. "My compassion for Glycerium, the importunities to wed, and then my reverence for my father." *Hujus* is put for *erga hanc*, and *patris* for *erga patrem*. Comp. Livy, iv. 46 ; and see Burmann on Virg. *Æn.* i. 714. — 28. *Quæ meo cumque*. See note on i. 1. 36. — *Eine ego ut advorser ?* "Am I the person to oppose him ?" Comp. *Eun.* iv. 7. 1. — 29. *Misera timeo*, &c. "Alas ! I fear where this uncertainty will end." *Accidat for evadat*. Comp. Cic. *Att.* iii. 24. — 30. *Advorsum hunc loqui*. "To speak to him." *Advorsum for ad*. So *advorsum te for apud te*, i. 1. 15. — 31. *In dubio est*. For *dubius est*. Comp. Lucr. iii. 848 ; Livy, iii. 8. "While the mind wavers in uncertainty, the smallest trifle turns it either way." Madame Dacier, Westerhovius, Ruhnken, and others, consider this a metaphor from a pair of scales in equilibrium. That which turns a scale is properly called *momentum*, from *moveo*. Donatus refers it to a huge weighty mass, which, while it is still in its erect position, and hanging in suspense, is overturned by the slightest touch. In the beautiful story of Myrrha, Ovid, *Met.* x. 378, there is a passage which the commentators suppose to be in imitation of this :

Utque securi

*Saucia trabs ingens, ubi plaga novissima restat,
Quo cadat, in dubio est, omnique a parte timetur :
Sic animus vario labefactus vulnere nutat
Huc levis atque illuc, momentaque sumit utroque.*

32. *Quid agit ?* "How is Glycerium ?" Comp. *Hec.* iii. 2. 10. — 33. *Laborat e dolore*. The preposition is usually omitted. Though the word *laborat*, says Colman, has tempted Donatus and the rest of the commentators to suppose that this sentence signified Glycerium's being in labour, I cannot help concurring with Cooke, that it means simply that "she is weighed down with grief." The words immediately subsequent corroborate this interpretation : and at the conclusion of the scene, when Mysis tells him she is going for a midwife, Pamphilus hurries her away as he would naturally have done, had he understood by these words that her mistress "was in labour." — 35. *Conari queam ?* Supply *facere*. Comp. *Phorm.* i. 2. 2. — 36. *Propter me*. Ruhnken says this is put for *opera mea*, "by my means." Others take it more literally, "for my sake." Comp. *Eun.* v. 5. 29 ; *Hec.* v. 3. 35. — 38. *Egregie*. See note on i. 1. 31. — 39. *Bene et pudice*, &c. *Ordo : Sinam ejus ingenium doctum atque eductum bene et pudice*, &c. *Eductum*

is put here for *educatum*. Comp. *Heaut.* ii. 1. 14. "What! shall I leave her modest and well-nurtured mind, through want, to be corrupted? Never, never." — 42. *Sed ut vim queas ferre*. "But I fear you will not be able to withstand." The particle *ut* after *vereor* is taken in a negative sense. See note on i. 1. 46. — 44. *Consuetudo*. "Intercourse." This, says Ruhnken, is referred to *ferum* in the preceding line; *amor* to *inhumanum*; and *pudor* to *ingratum*. This order is called *Hiasmus*. See Cort. on Sall. *Cat.* c. 14. — 47. *Etiam nunc, &c.* Ordo: *Illa dicta Chrysidis de Glycerio sunt etiam nunc scripta mihi in animo*: "They are so imprinted on my mind, that I never shall forget them." — 50. *Accessit*. The omission of copulatives is expressive of haste and anxiety. — 52. *Nec clam te est, quam illi utræque res nunc utiles, &c.* "Nor are you ignorant that both of these avail but little," &c. The particle *quam* set before some affirmative adjectives, is sometimes considered as put in a negative sense. *Quam utiles* here for *quantum utiles*, taken ironically, and therefore in meaning is the same as *parum utiles*. Comp. iv. 5. 16; Liv. viii. 33. — 53. *Rem*. For *rem familiarem*. Comp. *Adelph.* ii. 2. 12; *Phorm.* ii. 3. 16. — 54. *Quod te ego per dextram*. *Quod* for *propter quod*, as in Virg. *Æn.* ii. 141. The right hand was the symbol of faith with all nations. Comp. Sall. *Jug.* c. 10; Curt. vi. 4. 14. — *Per Genium tuum*. This was an usual mode of adjuration. Horace, *Epist.* i. 7. 94, closely copies Terence: *Quod te per Genium, dextramque, Deosque penates*. — 55. *Per hujus solitudinem*. "By her forlorn condition." *Solitudo* is said of those who have lost all their relations and friends. Comp. *Eun.* i. 2. 67; *Adelph.* iii. 2. 5. — 57. *Si te, &c.* *Si* is frequently used in adjuration. Comp. Virg. *Æn.* iv. 317; Ovid, *Met.* viii. 350. — 58. *Sive*. For *vel si*. — 61. *Bona nostra, &c.* "All our little wealth to you I leave." — 62. *Hanc mi in manum dat*. "She recommends her to my care." Thus Ruhnken, citing Cic. *Div.* vii. 5. Donatus thinks a marriage *per conventionem in manum* is intended. Part of the ceremony of marriage was, to put the hand of the woman into the right hand of the man, whence she was said *venire in manum viri*. — 63. *Accepi: acceptam servabo*. How much more affecting is this speech, than Bevil's dry detail to Humphry of his meeting with Indiana! a detail the more needless and inartificial, as it might, with much more propriety and pathos, have been entirely reserved for Indiana herself in the scene with her father.

There is a palpable imitation of this beautiful speech in the *Orphan* of Otway:

CHAMONT. "When our dear parents died, they died together;
One fate surprised them, and one grave received them.
My father with his dying breath bequeathed
Her to my love: My mother, as she lay
Languishing by him, called me to her side,
Took me in her fainting arms, wept, and embraced me;
Then pressed me close, and as she observed my tears,
Kissed them away: Said she, Chamont, my son,
By this, and all the love I ever showed thee,
Be careful of Monimia; watch her youth;
Let not her wants betray her to dishonour.
Perhaps kind heaven may raise some friend——then sighed;
Kissed me again; so blessed us, and expired."

— 64. *Arcesso*. This is sometimes improperly written *accerso*. It comes from *arceo*. — 65. *Verbum unum cave*. Supply *dicas*. Comp. *Eun.* i. 2. 8. — *Ne ad morbum*. Supply *accedat*: "Lest it add to her illness."

ACT II. SCENE I.

We learn from a former scene, that Davus went to the forum in quest of Pamphilus, that he might tell him what had passed between him and the old man. There meeting with Byrrhia, he informs him of the intended marriage. Charinus, who was in love with Philumena, hearing this from Byrrhia, gives rise to the conversation in this scene.

The metre of this scene is a mixture of Tetrameter Trochaics, Catalectic and Tetrameter Iambics. Verse 18 is a Trimeter Iambic.

1. *Daturne nuptum?* "Is she to be married?" *Nuptum* is a supine from *nubo*. Some MSS. and early editions have *nuptui*; but incorrectly. See Drakenborch on Livy, i. 49. — 2. *E Davo*. This is the true reading. *De Davo*, as some read, would signify "concerning Davus." — 3. *In spe atque in timore*. "Floated 'twixt hope and fear." — *Attentus*. This word, says Patrick, is very strong and expressive, as it is put here. "His mind was upon the stretch between hope and fear," and attentive to every circumstance that could leave room for conjecture either one way or another. — 4. *Lassus*. As the strength and vigour of the constitution is impaired by disease; so the mind, by a continued attention, is so weakened that it can hold out no longer. — *Cura confectus*. "Overpowered by care." The new accession of sorrow, arising from what he had heard lately, banished all future hope: he sank under the weight of his misfortunes, like one wounded beyond a possibility of cure. Donatus on the *Eunuch*, v. 4. 6, says the verb *conficere* is appropriated to gladiators. Comp. Cic. *Catil.* ii. 11. We read *conficior lacrymis* in Cic. *ad Div.* xiv. 4; *meus me mœror conficit*, *Att.* iii. 8. See Broukhus. on Tibull. i. 8. 39. — 5. *Quando non potest id fieri*, &c. "Since that which you wish cannot be had, even wish for that which may." The same sentiment occurs, iv. 5. 10. — 7. *Id dare operam*. "To direct all your endeavours to this consideration, how," &c. See note on i. 1. 130. — 8. *Quam id loqui*. "Than with words like these, to fan the fire and blow it into flame." Comp. *Heaut.* ii. 3. 126. — 9. *Facile omnes*, &c. The original line of Menander is, Ὡρὴς νοσοῦντα πάντα πᾶς τις νοουθετεῖ. The following is also quoted from Menander: Ῥᾶον παραινεῖν ἢ παθόντα καρτερεῖν. Shakespeare's Leonato falls into the same sentiment: but in this passage, as in most others, the English poet has the advantage:

————— "Men
Can counsel, and give comfort to that grief,
Which they themselves feel not; but, tasting it,
Their counsel turns to passion."

And again in the same speech:

"No, no; 'tis all men's office to speak patience
To those that wring under the load of sorrow;
But no man's virtue, nor sufficiency,
To be so moral when he shall endure
The like himself."

Much Ado about Nothing, Act V. Sc. 1.

— 10. *Tu si hic sis*. "If you were in my situation." *Hic* in this place is an adverb, as Bentley and Ruhnken have properly explained it. Charinus, in pronouncing it, points to his own breast. Donatus makes it a pronoun. — 11. *Omnia experiri certum*'st. "It is my fixed resolution to make every experiment, ere I give up all for lost."

Comp. *Eun.* iv. 7. 19; Cæs. *B. C.* ii. 31; Ovid, *Met.* i. 190. — *Quid hic agit?* [*Byrrhia aside.*] “What now?” — 13. *Credo.* “I hope and trust.” Comp. *Eun.* v. 2. 23; *Adelph.* i. 1. 55; Livy, iv. 17. — *Ut prodat dies.* “To defer the time of his marriage for a few days.” So *an porro prodenda dies sit?* Lucil. ap. Donat; *alia prodita dies*, Livy, xxv. 13. — 14. *Interea fiet aliquid.* “In the mean time something favourable may happen.” Comp. ii. 3. 24; Plaut. *Truc.* ii. 4. 15. — *Id aliquid nihil est.* [*Byrrhia aside,*] “That something is nothing.” Comp. ii. 2. 13. — 15. *Adeon’ ad eum?* The preposition, with which a verb is compounded, is often elegantly repeated before the case of the verb. So, *ad te advenio*, vs. 19. See Broukhus. on Tibull. i. 5. 39. — *Quidni?* Ruhnken’s interpretation of this passage, I give in his own words: *Quidni ad eum adeas. Nam si tibi sponsam non propter amicitiam cedat, forte ab ea ducenda deterrebitur, propterea quod veretur, ne tu amore captus ejus mœchus fias.* — 17. *Abin’ hinc in malam rem.* “To perdition with you!” Comp. *Phorm.* v. 7. 37. — *Scelus.* For *sceleste*.

20. *Neque ad auxilium copiam.* “Nor any means of affording you help.” *Copia* here for *facultas*. Comp. *Eun.* Prol. vs. 21. — 21. *Aiunt.* “So they say.” Comp. i. 2. 21. — 22. *Hodie postremum me vides.* “You see me now for the last time;” you shall never see me again. Comp. Curt. v. 12; Duker on Livy, xl. 42. — 24. *Sponsam hic tuam amat.* “He is in love with your intended,” or “he is in love with your betrothed.” The French say *la future*. — *Næ iste haud mecum sentit.* “In truth, there we differ.” — 25. *Num quidnam amplius, &c.* “Nothing more between you, Charinus?” Comp. *Eun.* i. 2. 63; Cic. *Tusc.* iii. 18. Virg. *Æn.* iv. 317. — 26. *Quam vellem.* [*Pamphilus aside.*] “Would there had!” — 27. *Principio ut ne ducas.* “Above all, not to marry her.” The particle *ut* here is redundant. — *Dabo equidem operam.* “Truly, I will do my endeavour.” — 28. *Cordi?* “To my liking?” Things that are pleasing and grateful to our mind, are said *esse cordi*, or *animo*. Comp. *Phorm.* v. 3. 17; Livy, xxx. 17. — 29. *Profer.* *Proferre* here is the same as *prodere*, vs. 13, “to procrastinate.” Comp. Hor. *Od.* i. 15. 33; Senec. *Herc. F.* 189; Cic. *Att.* xii. 14. — *Iam.* A dissyllable here. — 30. *Neutiquam officium, &c.* “I deem it neither just nor honourable, that any person should lay claim to thanks, who has done nothing to merit them.” *Liber homo* here means a person *liberali animo et ingenio præditus*, a man of rank and distinction, one in good repute with his fellow-citizens, a man of honour. In the phrase *id gratiæ apponi sibi*, the substantive *gratiæ* is a dative. So in Cicero, *id illi tribuebatur ignaviæ*, and *id tibi honori tribuebatur*. — 33. *Reddidisti animum.* “You have restored me to life.” — *Aut hic Byrrhia.* “Or this your servant.” The pronoun *hic*, says Ruhnken, added to proper names, signifies, that the person to whom it refers is present. Comp. *Adelph.* iii. 4. 33; Cic. *pro Ligar.* i. 3. — 35. *Optume.* “Most seasonably.” Comp. iv. 2, 3; *Hec.* ii. 2. 4. — 36. *At tu hercle.* [*Charinus addressing himself to Byrrhia,*] “But you, you sorry rogue, can give me no advice.” To *haud quicquam* supply *offers*, or *dicis*, or *nuntias*. — 37. *Nisi ea, quæ nil opus sunt sciri.* “But such as is not necessary to be known.” Some think this refers to Byrrhia’s dissuading his master from addressing Pamphilus; others, to what he had told him of the marriage of Pamphilus with Philumena. Westerhovius supposes that Byrrhia was whispering some trifle into his ear, which

he, taken up with more important cares, could not attend to. — *Ego vero ac lubens*. Supply *fugiam*: "That I will, and willingly." The particle *vero* adds force to an affirmation. Comp. *Eun.* iii. 5. 43; *Adelph.* iii. 3. 51.

ACT II. SCENE II.

Davus, not having found Pamphilus in the forum, goes, after parting with Byrrhia, to the house of Chremes, to see if what his master told him were true or not. Thus having discovered that the marriage was all mere pretence, he exults, and informs Pamphilus by what signs and conjectures he was led to think so.

The metre is Trochaic Tetrameter Catalectic.

1. *Di boni, boni quid porto?* [*Enter Davus hastily.*] "Good Heavens! what news I bring! what joyful news!" *Di boni!* is an exclamation frequently used in cases of great joy, astonishment, or indignation. Comp. *Eun.* ii. 1. 19. *Portare* is an appropriate word here. Comp. *Hec.* iii. 5. 63. — 3. *Nescio quid*. Supply *propter*. — *Nihil est*. "It is nothing of consequence." An elegant formula, says Ruhnken, used in reference to things we despise, or care little about. Comp. *Heaut.* iv. 2. 9. — 4. *Paratas nuptias*. We have *nuptias apparare*, iii. 2. 34. The sense is continued in vs. 5. — 5. *Audin' tu illum?* [*Charinus in an under voice to Pamphilus,*] "Do you hear him?" — *Toto me oppido exanimatum quærere*. The construction of this depends on *quem ego nunc credo*, vs. 4. which had been interrupted by the speech of Charinus, *Audin' tu illum?* — 6. *Quo intendam*. Supply *cursum*, or *ire*, from Sall. *Jug.* c. 107. Hirtius de *B. Afr.* has *iter intendebant*. Cicero uses this verb absolutely. — 7. *Habeo*. "I have it!" — *Resiste*. For *mane*. Comp. *Phorm.* v. 6. 10; *Cæs. B. C.* ii. 35; *Curt.* vi. 7. — *Quis homo, &c.* For *quis est qui me vocat*. So, *cui homini* for *cui*, in *Hec.* iii. 4. 17. — 8. *Ambo opportune*. Supply *adestis*. Comp. *Adelph.* ii. 4. 2. — *Vos volo*. "I want you both." Comp. i. 1. 2. — 9. *Quin tu hoc audi*. "Nay, but hear me." *Quin* here is an adversative particle, and is put for *immo*, or *potius*. Comp. *Eun.* v. 2. 63. — 10. *Quidem hercle certe*. Here we have three affirmative particles, to strengthen the affirmation. So in the *Phorm.* i. 3. 12. — *In dubio*. For *in periculo*, "in danger." So Sall. *Cat.* c. 52. — 11. *Obtundis*. "You stun me." *Me, or aures meas* may be supplied. Comp. *Eun.* iii. 5. 6; *Heaut.* v. 1. 6. Donatus says this is a metaphor from blacksmiths, who strike the anvil with repeated blows. — 12. *Id paves, &c.* [*Addressing himself to Pamphilus:*] "You fear this, lest you marry her," i. e. lest you be compelled to marry her. — *Tu autem, ut ducas*. [*Addressing Charinus:*] "But you fear lest you shall not marry her." After the verbs *timeo, paveo, vereor, &c.* *ut* is taken in a negative sense, for *ne non*, and *ne* in an affirmative sense. — 13. *Atque istuc ipsum, &c.* Supply *quod ad*: "And yet of this very thing there is no danger, I warrant you." *Me vide* is a formula of promising. Some think the words *tibi sponsorem* should be supplied. Comp. *Phorm.* iv. 4. 30. — 15. *Jam*. "To-day." Donatus takes *jam* here in the sense of "henceforth." — 16. *Meprehendit*. Supply *manu*, or *vestibus*; or, it may be taken simply for

compellavit, "he addressed me." Comp. *Phorm.* iv. 3. 15.—17. *Locus*. For *tempus*, or *spatium*.—19. *Escendo*. Archaic for *ascendo*.—20. *Nusquam*. "I see you nowhere." — *Hujus Byrrhiam*. "Charinus's servant, Byrrhia." *Servus* is frequently understood in such cases.—21. *Rogo: negat vidisse*. Wonderful brevity, says Donatus, and worthy of imitation. Whoever reads this speech, as well as many other little narrations in Terence, will agree with the critic.—22. *Redeunti*. Supply *domum*.—23. *Paululum opsoni*. "A scanty supply of provisions." *Opsonium* signifies every thing eaten with bread, particularly *fish*. It is derived from *ὄψων*, having the same meaning.—*Ipsus tristis*. "Himself melancholy." *Ipsus* archaically for *ipse*. Athenian servants, in place of naming their master, simply said *αὐτός*.—24. *Quorsum nam istuc?* "Well, to what purpose all this?" *Dicis* is understood.—*Ego me continuo ad Chremem*. Supply *confero*: "I betake me instantly to Chremes' house." *Ad Chremem* for *ad Chremetis ædes*. Chremes makes the genitive either in *etis* or *is*.—25. *Solitudo ante ostium*. "Before the door all hush." Terence has not put this remark into the mouth of Davus without foundation. The house of the bride was always full, and before the street-door were musicians, and those who waited to accompany her. *Solitudo* here is taken in the sense of *silentium*, as in Cic. *de Cl. Orat.* c. 63. It may, however, be rendered, in its more usual acceptance, "loneliness."—27. *Matronam nullam*. In other words, *nullas pronubas*. The *pronubæ*, or "bride-maids," were of the bride's friends and relations, who attended to dress and conduct her to her husband.—28. *Nil ornati*. "No ornament" or "preparation." It was usual to decorate the door, door-posts, and other parts of the house with flowers and garlands.—*Nil tumulti*. "No bustle." *Ornati* and *tumulti* are antiquated genitives for *ornatus*, *tumultus*.—30. *Opinor, narras?* "I suppose, do you say?" Comp. ii. 6. 3; iv. 4. 13; v. 6. 6; Hor. *Sat.* ii. 7. 4.—*Non recte accipis*. "You do not rightly understand." *Accipis* for *intelligis*. Comp. *Eun.* i. 2. 2. So *dare* for *docere*, Virg. *Ecl.* i. 19.—31. *Puerum conspexi*. *Puerum*, *παῖδα*, "a servant." Comp. Hor. *Od.* i. 38. 1. For *conspexi* many editions have *conveni*. *Convenire* signifies "to meet and approach a person in order to converse with him." Comp. *Eun.* iii. 2. 14. But no conversation is hinted at here. See Perizon. *ὁν Sanct.* Min. iii. 6. 5.—*Chremi*. So Donatus and most MSS. Comp. *Heaut.* v. 5. 21.—32. *Olera et pisciculos*. Signs of a frugal meal. Comp. Plaut. *Truc.* ii. 7. 48; Hor. *Sat.* ii. 6. 64. Here the *pisciculi* are rendered still more diminutive by the following adjective. Comp. *Eun.* i. 2. 28.—*Ferre*. For *ferentem*.—*Obolo*. The *obolus* was a coin of small value; six were equal to one *drachma*, or seven pence three farthings of our money.—33. *Ac nullus quidem*. Supply *liberatus es*. *Nullus* for *non* is usual in the comic poets. Comp. *Eun.* ii. 1. 10; *Hec.* i. 2. 4; Add Cic. *Off.* iii. 14. Le Clerc in his *Ars Critica* reads, *hac nullus quidem*: "You are nothing better by any means."—34. *Huic*. "To Pamphilus."—*Ridiculum caput!* "Silly man!"—36. *Nisi vides*. "Unless you look well to it." Comp. i. 3. 3; ii. 6. 25; *Heaut.* iv. 2. 3.—*Ambis*. "Make interest." *Ambire* properly signifies "to go about, and make interest for votes at elections."—37. *Vale!* [*Exit Charinus.*]

ACT II. SCENE III.

Pamphilus, now left alone with Davus, and convinced by what he had heard that Chremes had no thought of giving him his daughter, is at a loss to conceive what his father could mean by such a pretence. Davus, whose character is that of a shrewd, cunning, penetrating slave, easily conjectures the true reason, and advises Pamphilus to pretend to his father that he is willing to marry, from which counsel new troubles arise.

Of this scene the first nine verses are Tetrameter Trochaics Catalectic; verses 10 to 19 inclusive, Trimeter Iambics; and the remainder, Tetrameter Iambics Acatalectic.

1. *Quid sibi volt pater?* "What, then, does my father mean?" Elegantly for *quid vult*. Comp. ii. 6. 26; Propert. i. 5. 3; Hor. *Epod.* xii. 1; and see Duker on Sil. Ital. v. 46. — *Cur simulat?* Comp. i. 1. 130. — 2. *Si id suscenseat*. "If he were angry now merely on this account." *Id* for *propter id*. Comp. *Eun.* iii. 1. 3. The particle *sub*, when it enters into composition, generally denotes a thing that is done privately, or to one's self. Such, therefore, who, after the rates fixed by the censors, complained that they were taxed beyond their estate, were said properly *suscensere*, that is, says Westerhovius, *clanculum recensere*. Hence, *suscensere* is often used for *subirasci*, *iniquo animo ferre*, *stomachari*, as here, and afterwards ii. 6. 17. — 3. *Ipsus sibi esse injurius videatur*. "He would think himself in fault, and justly too." See note on ii. 2. 23. *Sibi* must be construed with *videatur*. — 4. *Prius, quam, &c.* "Before he shall have clearly seen how your mind is disposed towards the marriage." *Perspexerit animum, ut, &c.* is a Greek mode of construction. *Ut sese habeat* also is a Greek idiom. Comp. *Adelph.* iii. 3. 10; Livy, v. 5. *Perspicere* signifies to see fully and plainly. — 5. *Ibi*. "Then." Comp. *Eun.* ii. 2. 30. — *Culpam in te, &c.* Comp. i. 1. 131. — 6. *Tum illæ turbæ*. "And then such storms." — 7. *Difficile'st*. "To oppose him is difficult." — *Sola*. "Unprotected." Comp. i. 5. 55. — *Dictum ac factum*. "Instantly." This is a proverbial formula, similar to our "No sooner said than done." It occurs again *Heaut.* iv. 5. 12; and, without the conjunction, *dictum factum*, *Heaut.* v. 1. 31; and seems to be copied from the Greek, ἄμα ἔπος, ἄμα ἔργον or λεχθὲν καὶ πραχθὲν. In Virgil, *Æn.* i. 142, we read *dicto citius*. Comp. Livy, xxiii. 47; Petron. c. 80. — 8. *Causam*. "A pretext." — *Eiciat oppido*. That is, says Westerhovius, by means of the magistrates. Ἐκβάλλειν τῆς πόλεως are the words of Menander. *Eiciat* for *ejiciat*. So *reice* in Virgil, *Ecl.* iii. 96. *Quamobrem* here is a dissyllable. — 9. *Cedo igitur*. "Tell me then." Comp. i. 1. 123. — 10. *Egon' dicam?* This is pronounced with emphasis on the pronoun. "What, shall I say so? — I, who am under engagements to Glycerium — I, who have no manner of attachment to Philumena, and who abhor deceit?" The reciprocal dissimulation between the father and the son in the fable of this comedy, is much better managed by Terence than by Sir Richard Steele. The efforts made by each party, in order to accomplish the favourite point which they severally have in view, very naturally keeps all the characters in motion, and produces many affecting and pleasant situations. There is too much uniformity in the adventures, as well as the character of Bevil, for the vivacity of the drama. His supposed consent to marry is followed by no conse-

quence; and his "honest dissimulation," as he himself calls it, is less reconcilable to the philosophic turn of his character, than to the natural sensibility of Pamphilus. Besides that, the dissimulation of the latter is palliated by his being almost involuntarily driven into it by the artful instigations of Davus.

12. *Ut ab illa excludar.* "That I be divorced from Glycerium." Comp. *Eun.* i. 1. 4; *Tibull.* ii. 3. 47. — *Huc concludar.* "Shut up there with Philumena." [*Pointing to his father's house, whither his wife was to be conducted.*] Donatus says this alludes to the practice of shutting up wild beasts in a cage. Comp. *Phorm.* v. 1. 17. — 14. *Ducas volo.* Comp. ii. 5. 7. — 15. *Cedo, quid jurgabit tecum?* "Tell me, then, for what shall he chide you?" — *Reddes omnia certa, &c.* Comp. iii. 2. 23; *Eun.* iii. 5. 62; *Hor. Sat.* ii. 3. 167. — 17. *Sine omni periculo.* "Without any apprehension of your marrying Philumena." Cicero, as Ruhnken observes, would have said *sine ullo periculo*. — 18. *Nec tu ea causa minueris.* "Nor do you for that very reason be withdrawn from your designs, nor make your visits less frequently to Glycerium." Literally: "be not changed as to your daily pursuits." Comp. *Hec.* iv. 3. 10. *Ea causa.* Because Chremes will not give you his daughter. — 19. *Hæc, quæ facis.* Your visiting Glycerium. — *Ne is mutet.* "Lest Chremes change his determination." — 21. *Nam, quod tu speres.* "For the hopes you entertain I will easily refute." *Quod*, that your father shall not be able to find a wife for a person of such depraved morals as you are. This passage is, I believe, universally understood as I have now given it. It appears to me, notwithstanding, that Terence intended it thus:—The hope that you entertain—*i. e.* that your father, overcome by your entreaties, will ultimately consent to your having Glycerium—I will easily refute. No man would give to his son a wife of such infamous morals, as your father is persuaded she is. He will rather find out, &c. *Propulsare* is used for *refellere*. See Ovid, *Met.* i. 759. — *His moribus.* "To one contaminated with such morals." The words *his moribus* are always taken in a bad sense. Comp. *Sall. Jug.* c. 4; *Propert.* iii. 12. 16; *Quintil.* v. 12. Perlet takes *speres* in the sense of *timeas*, as in *Cic. Rosc. Amer.* c. 4. — 22. *Dabit nemo.* "No man will give his daughter (*uxorem*) in marriage," &c. — *Inveniet. Non aliquis* is the same as *nemo*: *aliquis*, therefore, is the nominative to *inveniet*. — *Inopem.* "A poor son-in-law." — *Quam te corrumpi sinat.* "Rather than suffer her to be contaminated by you." Here *te* is an ablative. In this interpretation I have followed Reinhardt. The passage is generally understood otherwise: "Your father will find out some poor maiden to be your wife, rather than see you ruined with Glycerium." In this case *te* must be considered as an accusative. See note on vs. 21. — 23. *Si accipiet.* "If your father shall learn that you bear it patiently." — 24. *Alia otiosus quæret.* "He will devise some other plans at his leisure." This is the reading of all the MSS. and most editions. Bentley reads from conjecture *aliam*: "He will seek out another match for you at his leisure." — *Aliquid acciderit boni.* "Something lucky may turn up." Comp. ii. 1. 14. — 25. *Vide quo me inducas.* "See to what you are leading me;" or, "Take care you do not lead me into mischief." A metaphor from hunting, in which wild beasts are decoyed into the nets. Comp. i. 2. 9; *Heaut.* iv. 4. 1; *Tibull.* i. 6. — *Quin taces!* "Nay, peace!" — 26. *Dicam.* "Then I will tell him so." — *Cautio est.* For *cavendum est*: "You must take

care." Verbal substantives are sometimes put for gerunds. Comp. *Adelph.* iii. 3. 67; *Hec.* iv. 4. 28. — 27. *Suscepturum*. Comp. i. 3. 14. — *O facinus audax!* "O extravagant madness!" — *Hanc fidem*, &c. Constr. *Obsecravit me ut darem hanc fidem sibi, qui sciret me non se desertum iri*. Here *qui sciret* is put for *ut sciret*, as in the *Adelph.* v. 8. 27. *Qui* in this situation is often rendered "how," or "whereby." Comp. iv. 4. 52; Hor. *Epist. ad Pis.* 462. The pronouns *me*, *te*, *se*, &c. are constantly omitted in such cases as the present. See Ruhnken on Rutil. Lup. i. 41. — 29. *Sed*. Comp. *Eun.* ii. 1. 11. — *Cave*. For *vide ne*: "Take care he does not perceive you are melancholy." The final of *cave* is short here. — *Te esse tristem*. Comp. Servius on Virg. *Georg.* i. 96. *Ne quicquam spectat Olympos*.

ACT II. SCENE IV.

While Davus is arguing with Pamphilus, Simo comes up with a design of putting the question to his son. Davus sees him at a distance, and observing it to Pamphilus, exhorts him to act with spirit and resolution.

This scene consists of Trimeter Iambics.

1. *Reviso*. [*Enter Simo at a distance.*] "I return to see what they are about." So *proviso*, "I come forth to see," v. 5. 1. Comp. *Eun.* iii. 1. 4; v. 4. 1. — *Captent*. *Captare* means "to desire to take." Comp. i. 1. 143. — 2. *Hic nunc non dubitat*. "He doubts not now but you will refuse to marry." Davus conjectured this from many circumstances. When Simo first spoke of the wedding to Pamphilus at the forum, he appeared astonished, and quite disconcerted: he moreover was not insensible of his son's being still attached to Glycerium; he also sees the concerting with Davus, to whose inclinations he was no stranger. Comp. i. 5. 21. — 3. *Venit meditatus*. "He comes, having meditated what to say." So *venit paratus*, v. 4. 6. *Meditatus* properly means applying one's thoughts to the composition of verses. Hence it is transferred to signify any employment of the mind, that comprehends attention and forethought. Comp. *Adelph.* ii. 1. 41; *Phorm.* ii. 1. 12. — *Ex solo loco*. "From some solitary place." Comp. *Phorm.* v. 7. 86; Ovid, *Ep.* x. 119. — 5. *Qui differat te*. "Wherewith to distract and disconcert thee." See note on Prol. vs. 6. *Differre oratione* signifies "to worry and confuse a person with oratory." Comp. *Phorm.* i. 4. 36; Plaut. *Aul.* iii. 2. 32; *Pseud.* i. 3. 125. — *Apud te ut sies*. "That you have your wits about you," and answer him with great presence of mind. Hence, *redire ad se*, iii. 5. 16. — 6. *Modo ut possim*. *Modo* for *si modo*: "I will, if I can." Comp. *Phorm.* i. 2. 9; Cic. *ap. Div.* vii. 1. — 7. *Nunquam*, &c. "Your father will not change a single word in anger with you, if you will but say you will marry." Comp. *Phorm.* iv. 3. 33; Livy, x. 19.

ACT II. SCENE V.

We have already observed what passed between Charinus and Pamphilus. The former seemed, however, to have had some distrust, and therefore charged his servant Byrrhia to watch Pamphilus, and, if

possible, to learn what passed between him and his father. With this design he appears here, intent on obeying his master's orders. In this scene Simo tries his son's disposition with regard to the marriage. Pamphilus, by the persuasion of Davus, consents. Byrrhia, overhearing Pamphilus, is concerned on his master's account.

The metre is Trimeter Iambic.

1. *Herus me.* [*Enter Byrrhia behind, talking to himself.*] — *Relictis rebus.* "Setting aside all other concerns." This is a proverbial expression, denoting that a person forgot for a time every other concern, in order to devote himself wholly to some particular object. Comp. *Eun.* i. 2. 86; *Lucr.* iii. 1084. — 2. *Hodie observare, ut, quid, &c.* Comp. i. 1. 142. Bentley reads, *Hodie observarem quid*, and expunges the next verse as spurious, though contained in all MSS. and printed copies; because, as Pamphilus has not disappeared since Byrrhia left the stage, the latter could not say *nunc hunc venientem sequor*. On this Colman observes: If we suppose *hunc* to refer to Simo, the difficulty is removed: and that the pronoun does really signify Simo, is evident from the very circumstance of Pamphilus never having left the stage since the disappearance of Byrrhia. Simo is also represented as coming on the stage homewards, so that Byrrhia might easily have followed him along the street: and it is evident that Byrrhia does not allude to Pamphilus, from the agreeable surprise which he expresses on seeing him there so opportunely for his purpose. — 3. *Id propterea.* The pronoun *id*, put absolutely, is synonymous with *propterea*. Wherefore some would read, *Scirem id: propterea, &c.* Others consider *id propterea* to be put for *propter id*. But similar pleonasm is common with the comic poets. — 4. *Ipsium adeo præsto video.* "And Pamphilus himself so very apropos I see with Davus." — *Hoc agam.* "Now to business!" Comp. i. 2. 15; *Eun.* i. 2. 50; *Phorm.* ii. 3. 3 — 5. *Utrumque adesse video.* [*Simo to himself:*] "I see both Davus and Pamphilus are here." — *Hem! serva.* [*Davus apart to Pamphilus:*] "Now mind; observe what I told you." See ii. 4. 5. — 6. *Quasi de improvviso respice ad eum.* [*Davus apart to Pamphilus:*] "Now look towards him as taken unawares." — 7. *Probe.* [*Davus aside:*] "Well said!" — 8. *Nunc nostræ timeo parti.* [*Byrrhia aside:*] "Now on our part I fear what he will reply." — 9. *Neque istic, &c.* "In this and in all other matters I will always readily obey you." *Istic for ista in re.* — *Hem!* [*Byrrhia aside, with great astonishment:*] "How is that?" — 10. *Obmutuit.* [*Davus aside:*] "The old man is struck dumb." — *Quid dixit?* [*Byrrhia listening:*] "What did he say?" *Hor. Ep. ad Pis.* 192, gives this precept: *Nec quarta loqui persona laboret*. Though four characters are introduced here speaking, yet only two enter into the dialogue. — 11. *Cum gratia.* "With cheerfulness," on your part. Comp. *Phorm.* iv. 3. 16. — 12. *Sum verus?* [*Apart to Pamphilus.*] "There! am I not a true prophet?" — *Herus, quantum audio, uxore excidit.* [*Aside, with indignation:*] "My master then, as far as I can learn, must go without a wife." *Excidere uxore* is an elegant expression, signifying that a man is disappointed of the wife he hoped for. They also said *excidere spe*, "to lose all hope:" *excidere lite*, "to lose the suit." So *regno excidit Masinissa*, *Livy, Ep.* 29. — 13. *I nunc iam.* This pleonasm has been already noticed. Comp. *Livy*, v. 17. — 14. *Eo.* [*Exit Pamphilus.*] — *Nullane in re, &c.* "Oh! is there no faith in the affairs of men?" Comp. i. 5. 10; *Virg. Æn.* iv. 373; *Catull.* xxx. 6. — 15. *Illud verbum.*

"That proverb," or "old saying." Comp. *Eun.* iv. 5. 6. — 16. *Omnes sibi*, &c. "Of all mankind each loves himself the best." It was thus expressed by Menander: *Φιλεῖ δ' ἑαυτοῦ πλεῖον οὐδεὶς οὐδένα*. The same sentiment occurs in the *Medea* of Euripides: *Ὡς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ*. Comp. *Adelph.* i. 1. 9. — 17. *Ego illam vidi*. Philumena. — 18. *Memini videre*. The verb *memini* is generally construed with a present infinitive, to obviate the concurrence of two perfects. See Drakenborch on Livy, xxxvi. 34. — *Quo*. "Wherefore." Comp. *Adelph.* iv. 5. 46. — *Æquior sum Pamphilo*. "I am less angry with Pamphilus." "I can sooner pardon him." — 19. *In somnis*. *Somnus* is sometimes put for *nox*, as in Virgil, *Georg.* i. 208. And on the contrary *nox* for *somnus*. See Heinsius on Sil. Ital. iii. 200. — *Illum*. Charinus. — 20. *Pro hoc malo malum*. "Evil treatment for my evil news." *Malum*, "stripes," the punishment of slaves. Comp. *Eun.* iv. 4. 47; Livy, iv. 49. — *Det malum*. See note on i. 1. 116. [*Exit Byrrhia*.]

The multiplicity of side-speeches is the chief error in this dialogue; such speeches, though very common in dramatic writers, ancient and modern, being always more or less unnatural.

Myrtle's suspicions, grounded on the intelligence drawn from Bevil's servant, are more artfully imagined by Sir Richard Steele, than those of Charinus, created by employing his servant as a spy on the actions of Pamphilus.

ACT II. SCENE VI.

Pamphilus is ordered in by his father: and Byrrhia, having learned all he wanted to know, goes to acquaint his master with it. Davus and Simo are, therefore, left to themselves. The former plays upon the latter with great cunning; and whilst Simo is in doubt what to think, the other artfully combats his suspicions, by which the plot is advanced. As each distrusted the other, and it was the interest of both to disguise their real sentiments as much as possible, this gives rise to a very artful conversation, where the poet has succeeded very happily in making both speak agreeably to their characters.

The metre is the same as in the former scene.

1. *Hic nunc*, &c. [*Davus in a low voice to himself, but wishing to be heard by Simo*.] — 2. *Êa gratia*. "On that account." *Gratia* for *causa*. — 3. *Quid Davus narrat?* "What does Davus say?" — *Æque quicquam nunc quidem*. "Nothing at all." This is an elliptical form of speaking, which Perizonius on Sanc. Min. i. 13, has filled up in this manner: *Nunc quidem æque quicquam narro ac narro tunc cum nihil narro*. — 4. *Nilne? hem!* "Nothing, say you?" Here the interjection *hem!* denotes anger. — 5. *Præter spem evenit*. [*Aside*.] "He is disappointed in his aim, I perceive." Colman renders it thus:

"So, I perceive, you did. — [*Aside*.] This nettles him:"

with this note: "All the commentators and translators have understood this whole line as spoken aside: but as the first part of it is an apt answer to what Simo had said, and in the same style with the rest of the conversation that Davus commonly holds with him, I rather think

it was intended in reply : to which Davus subjoins the conclusion as his sly remark aside. Whether this was certainly the poet's meaning, it is difficult to determine ; but I think that this manner of speaking the line would have the best effect on the stage." Comp. v. 4. 37 ; *Hec.* iv. 2. 30.

6. *Potin' es.* For *potisne es*, an ancient form for *potesne*. *Possum* is composed of *potis* and *sum* ; *potes* of *potis* and *es* ; *potest* of *potis* and *est*, &c. See Voss. *Anal.* ii. 21. Comp. *Eun.* i. 2. 21 ; Virg. *Æn.* iii. 671. Lindenbrog cites here from Menander : 'Αεὶ κράτιστόν ἐστι τ' ἀληθῆ λέγειν. — 7. *Num illi molestæ*, &c. "Is not this marriage in the least irksome to my son, in consequence of his intimacy with the stranger, the Andrian ?" Comp. Hor. *Od.* iii. 7. 9. — 9. *Aut, si adeo.* "Or, if at all, 'twill only be two or three days' anxiety ; do you take?" Reinhardt proposes the following reading :

DA. *Nihil hercle: aut, si adeo, bidui est aut tridui*
Hæc sollicitudo. SI. *Nosti?* DA. *Deinde desinet.*

— 11. *Etenim ipsus eam rem recta reputavit via.* "For he has himself considered that subject in its true light." — 12. *Dum licitum*, &c. [*Davus says this sneeringly, repeating Simo's own words.*] Comp. i. 2. 17. *Ei* here is a spondee. — 13. *Cavit.* "He took care." *Cavere* is a law term, and signifies to make legal provision against any thing. — 14. *Virum fortem.* This is not to be interpreted "a brave" or "courageous man" here, but "a discreet, prudent man," a man of spirit and honour, who values his reputation. So *fortis familiæ*, "of an honourable family," in Plaut. *Trin.* v. 2. 9 ; Comp. *Phorm.* ii. 2. 10. — 15. *Animum ad uxorem appulit.* See note on *Prolog.* i. — 16. *Subtristis.* "A little sad." For the addition of *aliquantulum* see note on ii. 2. 32 : and remark at the end of the third act. — 17. *Sed est, quod succenset tibi.* "But he has, he thinks, another reason to complain of you." The ellipsis is thus supplied : *est aliquid, propter quod succenset tibi.* Comp. *Hec.* ii. 2. 31. — 18. *Puerile'st.* "It is a mere trifle." — *Nihil.* "Nay, nothing." Donatus seems to doubt whether these dilatory answers are designed to raise the old man's curiosity, or whether Davus had not as yet devised to what he had best ascribe the somewhat sad appearance of Pamphilus ; and that he amuses him in this manner, till he could hit upon some specious pretence. The last, as Madame Dacier observes, is the more probable, and more suited to the theatre.

19. *Ait nimium parce facere sumtum.* "He complains that you are somewhat too sparing of expense." — 20. *Vix, inquit, drachmis*, &c. "He says you scarcely expended ten drachmæ in catering." Comp. Plaut. *Aul.* ii. 4. 15. The common reading is *opsonatus*, which some consider as a substantive : "The catering, he says, is scarcely of ten drachmæ." Thus Colman : "A feast of scarce ten drachms ! Does this, says he, look like a wedding supper for his son ?" Ten drachmæ were equal to six shillings and five pence halfpenny of our money. See note on ii. 2. 32. — 22. *Quem æqualium.* "Whom of my companions, says he, can I invite, especially at such a time as this ?" Hence *vocationes*, "invitations to supper," Catull. xlviii. 7. *Meorum* is a spondee. *Æquales*, ἡλικιώται, "persons of the same age." — 23. *Et, quod dicendum hic siet.* "And, what may be said here between ourselves." *Hic*, "here" in private. — 24. *Tu quoque*, &c. "You

too, as well as your son, are in fault, in being too frugal, much too sparing." This, says Donatus, is the meaning of *quoque*. — 25. *Com-movi*. [*Davus aside*.] "I have ruffled him." — *Ego istæc*, &c. "I shall look to that." [*Exit Davus*.] — 26. *Quid hic volt*, &c. [*Simo alone*.] "What means this varlet?" See note on ii. 3. 1. *Veterator* properly denotes an old servant, one more versatile and crafty than the new. See Festus. Hence, "a crafty knave." — 27. *Illic huic rei est caput*. "He is the author and contriver of it." *Illic* an ancient form for *ille*. *Huic rei* the dative for the genitive. Comp. *Adelph.* iv. 2. 29. *Caput*, "the cause," "source," "origin." So *aquæ caput*, Hor. *Od.* i. 1. 22. Comp. Juvenal, iii. 235; Virg. *Æn.* xi. 361.

ACT III. SCENE I.

In the first act Mysis was sent to call the midwife to Glycerium. Just as they arrive at the door of the latter, Simo, who happened to be standing near with Davus, overhears their conversation concerning Pamphilus and his honourable conduct. By that means he learns what they had designed to conceal from him. At first he is greatly perplexed, but afterwards suspecting all was but a mere trick to retard the wedding, he applauds himself for the success of his projects, and the hopes he had of being able to defeat their measures. — In this scene there are five speakers: one of them, Glycerium, does not appear on the stage, and Mysis and Lesbia do not enter into dialogue with either Simo or Davus. See note on ii. 5. 10.

The meter is Trimeter Iambics.

1. *Dixi*. For *dixisti*. This is common in Terence. Bentley reads *dixisti*, considering *quidem* as two short syllables. — 2. *Haud ferme*, &c. "You will not easily find." *Ferme* for *facile*, as Donatus explains it. It would, perhaps, be better to render it "generally." — *Iuvenias*. The second person for the third, as in Virg. *Æn.* iv. 401. Comp. Sall. *Cat.* c. 1. — *Virum*. On this Perlet remarks: "Fischer ad Anacreon. *Od.* 72. *not.* 'Ο ἀνὴρ est amator, ut *vir* apud Terent. iii. 1. 2." I cannot find any such note in Fischer. The forty-fifth ode of Anacreon commences with 'Ο ἀνὴρ ὁ τῆς Κυθήρης. On which Born's note is, 'Ο ἀνὴρ est maritus. In ode 62 we read ἄνερ Μυρίλλης, which Fischer renders *vir*, and Barnes *marite*. — 3. *Ab Andria*. 'Απ' Ἀνδρίας, for *Andriæ*: "Is not this the Andrian's maid servant?" Or, *Ab Andria* may signify "from the house of the Andrian." Comp. iv. 1. 58; iv. 4. 17. Bentley reads this line thus:

SI. *Ab Andria'st ancilla hæc.* DA. *Quid narras?* SI. *Ita est.*

Here *quid narras?* are the words of Davus, not so properly implying a question, as expressing his admiration how the old man came to suspect it, seeming to deny, or at least own it with reluctance. The words *Ita est* are given to Simo, signifying that he is confirmed in his suspicions. — 4. *Sed hic Pam*. This is considered as an anapest. Some read *Pamphilu'* as a dactyl. — *Quid dicit?* [*Simo having overheard Mysis naming his son Pamphilus*.] — *Firmavit fidem*. [*A continuation of the words addressed to Lesbia*.] "But though I have admitted the inconstancy of men generally, yet our Pamphilus has been true." — *Hem!* [*Simo in astonishment, having overheard*.] "How

is that?" — 5. *Utinam*, &c. [*Davus aside.*] "Would that he were deaf, or she were dumb!"

6. *Nam quod peperisset.* "For the child, whether boy or girl," &c. See note on i. 3. 14. — 7. *Actum 'st, siquidem hæc vera prædicat.* "I am undone, I am lost indeed, if this be true." *Actum est* is a formula implying despair, and is transferred from judicial causes. When a suit had been terminated, and sentence passed by the judge, the words *actum est* were pronounced by the crier. After this the sentence could not be reversed. Comp. *Eun.* i. 1. 9; *Adelph.* iii. 2. 27. *Prædicat.* For *dicit, narrat.* This is frequent in the comic poets. — 8. *Ingenium.* This must be scanned as a spondee, *ing'nium*, the *e* being elided by syncope, and *ium* contracted into one syllable by synæresis. Bothe omits *Bonum*, and reads,

Ingenium narras adolescentis— Mx. Optimum.

— 9. *Sequor.* [*Exeunt Mysis and Lesbia.*] — 10. *Quod remedium, &c.* [*Davus aside.*] — *Quid hoc?* [*Simo to himself:*] "How is this?" Here *rei est* must be supplied. — 11. *Adeone est demens? ex peregrina?* "What! is he so mad? bring up a harlot's child!" *Ex peregrina* is taken here in its common acceptation, i. e. *ex meretrice.* — 12. *Væ tandem sensi stolidus.* "Fool that I was, scarce smelt it out at last!" Here, says Donatus, the poet inculcates an excellent moral, and shows that suspicious persons are as subject to be deceived as those of less penetration: for by too great acuteness and refinement they misrepresent circumstances, and impose upon themselves. *Tandem* here is a particle of indignation. Comp. *Eun.* v. 2. 68. — *Quid hic sensisse ait?* [*Davus, listening.*] "What's this he says, he has smelt out?" In this verse *dus quid hic* may be considered either as a dactyl or an anapest. See note on vs. 5. — 13. *Hæc primum.* [*Simo to himself.*] *Primum* an adverb, instead of the adjective *prima.* — *Ab hoc.* "By this rascal Davus." — *Affertur fallacia.* Comp. i. 2. 25; ii. 6. 1. — 14. *Hanc Glycerium.*

15. *Juno Lucina.* [*Glycerium from within.*] Diana had the care of women in child-birth, under the three several names of *Juno Lucina*, *Ilithyia*, and *Genitalis*. It is for this reason that she is said by the poets to be thrice invoked. See *Adelph.* iii. 4. 41; *Hor. Od.* iii. 22. 3; *Carm. Sæc.* 14. 15. — 16. *Hui, tam cito? ridiculum.* "Hey-day! already? Oh! ridiculous!" *Cito* in this verse is an iambus. The final of this word is short in every other poet. — 17. *Non sat commode, &c.* "The incidents of your plot are not skilfully divided nor well-timed." *Res temporibus dividere* means so to distribute incidents, that every thing be transacted in its proper time. A metaphor from the stage, where times and actions must be so managed, that every thing may follow in a natural order, and what ought to come in only in the fifth act, do not appear in the second and third. *Simo*, therefore, reproaches *Davus*, that he had neglected this rule, in making *Glycerium* lie in too speedily, intimating, that he suspected the whole to be his contrivance.

19. *Num immemores discipuli?* "What! are your pupils then unmindful of their cues, and want a prompter?" The pupils are *Mysis*, *Lesbia*, *Glycerium*, and *Pamphilus*, by whom *Simo* supposed the plot was being carried on. *Davus* he supposed the master and contriver of it. It was the duty of a play-writer to teach the performers; and

their business to learn. See *Hec. Prol. ii. 10.* and 48. Others read, *immemor es discipuli?* "Have you been so negligent of your pupil Pamphilus, as to instruct him so badly?" In this verse, *go quid nar* is an anapest. — 20. *Hiccine.* [*Simo apart.*] — 21. *Quos me ludos redderet?* "What sport would he make of me?" Comp. *Adelph. iv. 1. 18;* Plaut. *Aul. ii. 2. 75;* *Bacch. v. 1. 4;* and Duker on Sueton. *Domit. c. 4.* Many editions have *mihi* in place of *me*: "What sports would he have given me?" A continuation of the metaphor. Comp. *Phorm. v. 8. 52;* Plaut. *Cas. Prol. 25;* *Most. ii. 1. 80;* *Merc. ii. 1. 1.* — 22. *In portu navigo.* "I am out of danger." A metaphor from sailing, which became proverbial. Comp. Plaut. *Merc. iv. 8. 49.* *Hujus* in this verse, and elsewhere frequently in Terence, is considered as a monosyllable. So also *cujus* and *ejus*. — *Ego in por.* This is an anapest.

I have selected this scene for prosodical remarks, as containing, in a small space, many of the peculiarities of Terence's versification.

ACT III.—SCENE II.

Glycerium being now safely delivered, Lesbia, in leaving the house, gives instructions to Archylis within how she is to manage. This serves only to confirm Simo in his suspicions, and Davus artfully turns them to his own purpose.

Of this scene verses 1—4 are Tetrameter Bacchiacs Acatalectic; verse 5, a Dimeter Iambic Catalectic; verse 37, a Dimeter Iambic Acatalectic; verses 17, 18, and 44—52, Trimeter Iambics; 30—43, Tetrameter Trochaics Catalectic; vs. 26. Tetrameter Iambic Catalectic. The remaining verses are Tetrameter Iambics Acatalectic.

2. *Ad salutem.* "All the usual signs of recovery." So *ad virtutem omnia*, "all things conducive to virtue," *Heaut. 1. 2. 33.* Comp. *Cæs. B.C. iii. 101.* — 3. *Fac istæc lavet.* "See that she takes a bath." *Lavet*, with an ellipsis of the pronoun *se*, for *lavetur*. *Λούσατε αὐτὴν τάχιστα.* *Istæc* an old form of the nominative singular for *ista*. It was customary in Greece for women after child-birth to be put into a bath. There is a remarkable passage in Callimachus, and another in Lucian, to this purpose. — *Post deinde.* These adverbs are joined by pleonasm also in Cicero, *Epist. ad Att. ii. 23.* — 4. *Dari bibere.* For *dari potum*. Anacr. xxi. i. *Δότε μοι, Βρομίου πιεῖν ἀμυστί.* Comp. Plaut. *Pers. v. 2. 40;* and see Gronov. on Livy, xxxvi. 33. — 6. *Per ecastor, scitus puer.* "A very fine boy, by Castor." Tmesis for *perscitus*, "very beautiful." Comp. *Phorm. i. 2. 60.* To swear by Castor and Pollux, says Donatus, was considered a kind of ornament in discourse. Women generally swore by Castor. *Ecastor* is derived from *en! Castor*; and *Edepol* from *en! Deus Pollux*. Hence they are written with a single *E*. — 7. *Deos quæso, ut sit superstes.* "Pray Heaven it may live!" Comp. *Heaut. v. 4. 7;* *Adelph. iii. 1. 11.* Ruhnken understands this as said of the father. — *Iipse.* Pamphilus. A transition from the son to the father.

8. *Cumque.* "And since," or "because." The ancients often used *cum* for *quod* in this sense. Comp. *Adelph. v. 6. 9;* *Stat. Theb. ii. 417.* — *Est veritus.* "He scorned." [*Exit Lesbia.*] — 9. *Vel hoc, &c.* "Who would not believe, that even this was your contrivance?" — 10. *Non imperabat coram.* "She did not give her orders within doors, forsooth."

— *Quid opus facto esset.* For *quid faciendum esset.* Comp. iv. 2. 32; *Heaut.* i. 1. 28; *Hec.* iii. 1. 47; *Phorm.* v. 1. 35. — 11. *Clamat de via.* "From the street she bawls out to those within." — *Illis.* To the female servants. — 12. *Itane tandem, &c.* "Do I really seem so fit a person to be played upon?" *Itane tandem* is an elegant formula of great force in interrogations. Comp. *Heaut.* v. 2. 1; *Phorm.* ii. 3. 26; *Livy*, iii. 9. For *tandem* also see *Hec.* iv. 4. 61; *Cic. Cat.* i. 1. — 13. *Fallere incipias.* For *fallas.* So *deligere inciperes*, *Catull.* lxxx. 2. Comp. v. 1. 2. — 14. *Saltem accurate.* "You should at least have done it more artfully." — *Ut metui videar certe.* "That I might at least seem to be feared." Or, as Colman has it: "Were it only to pretend you feared my anger, should I find you out."

15. *Certe hercle.* [*Davus aside.*] "In faith, now he deceives himself, not I." *Certe.* This he repeats after his master. Comp. ii. 6. 24. — *Se ipse.* The pronoun *ipse* is often joined to another pronoun, sometimes in the same case, oftener not. Grævius, on *Cic. Off.* iii. 15, condemns those who put both pronouns in the same case. Manutius, on *Cic. ad Div.* vii. 1. thinks either mode correct. See Duker on *Flor.* iii. 18. — *Edixin' tibi.* "Did I not give you warning?" Masters are said *edicere*, "to give imperative commands" to their servants. Comp. *Hec.* iv. 1. 50. — 16. *Interminatus sum, &c.* "Did I not threaten you, lest you should play those tricks?" — *Quid retulit?* "What did your imposition profit you?" Comp. *Phorm.* iv. 3. 41. — 17. *Credon' tibi hoc nunc, &c.* "What! think you I believe in this?" — 18. *Quid agam habeo.* [*Davus aside.*] "I know now how to act: I know my game." A person is said *habere*, when he has hit on any expedient. Comp. *Eun.* iii. 2. 22; and see Burmann on *Phædr.* iv. 12. — 19. *Quasi non tibi, &c.* [*Davus archly.*] "As if you had not been informed of this?" — 20. *Eho an tute.* [*Davus archly.*] "Oh! so you found it out yourself?"

21. *Renunciatum'st.* "You must have been informed; or whence this shrewd suspicion?" — 22. *Qui? quia te noram?* "How? because I knew you." *Qui* for *unde.* — *Quasi tu dicas.* "As much as to say, it was done by my advice." — 23. *Certe enim scio.* *Σαφῶς γὰρ οἶδα.* The particle *enim*, like the Greek *γὰρ* is redundant, as in the *Adelphi*, v. 5. 22. Comp. *Virg. Georg.* iii. 70. Or, it may be explained by supplying an ellipsis thus: "Don't wonder, for I certainly do know it." — *Non satis me, &c.* "You do not thoroughly know me yet." *Etiam* here for *adhuc.* Comp. i. 1. 89; *Virg. Æn.* vi. 485. — 24. *Egone te?* "I not know you?" — *Dari verba.* Comp. i. 3. 6. — 25. *Falso.* The common editions have,

continuo dari

Tibi verba censes. SI. Falso. DA. Itaque hercle, &c.

where *falso* is understood to be said sneeringly by Simo: "Falsely, I suppose." Others read it interrogatively: "And do I think so without reason?" — 27. *Sed nihilo secius.* "But nevertheless." — *Mox puerum.* Comp. iv. 4. 3, &c. — 28. *Id ego jam nunc, &c.* "I now give you timely warning that it will be so, that you may be prepared." *Davus* here makes use of *Simo's* error to forward his own designs; and warns him of what he was himself to do, that the old man might not suspect his being concerned in a project, which he had seemingly betrayed to him. The art of this passage is equal to its pleasantry; for though this is said by *Davus* merely to dupe the old man, yet it very naturally

prepares us for an incident which, by another turn of circumstances, afterwards becomes necessary. — *Ut sis sciens*. For the more usual expression, *ut scias*. — 30. *Opinionem hanc tuam*. “This silly suspicion of yours.” There is a particular emphasis in the pronoun *tuam*. Such possessives are never used except to give force to the sentence.

31. *Multa*, &c. These words, to *afferret simul*, vs. 35, are given to Simo by Lindenbrog. — 32. *Qui*. “From which.” — 34. *Apparari*. This word has been appropriated to the preparation of splendid entertainments. Comp. *Heaut.* i. 1. 74; Justin, i. 6. — 35. *Et puerum ut afferret simul*. “And to bring an infant with her.” This was a piece of roguery very common in Greece, where they often deceived old men by supposititious children. — 36. *Nil moventur nuptiæ*. “The marriage would not be impeded.” The preparations for the marriage would in no manner be changed. Things are said *moveri*, which do not remain firm and fixed. Comp. Cic. *Phil.* i. 7. But Donatus interprets this *non differuntur nuptiæ*. Comp. iv. 2. 28. Ruhnken prefers the former interpretation.

39. *Quis igitur?* “Who then?” Simo asks him why he had not warned Pamphilus of the plot that was formed against him. He had no good answer to make, for he could not with any face pretend that he had really done so. He therefore gives it another turn, and amuses the old man with an insinuation that he had drawn off Pamphilus from Glycerium. This was doing more than to warn him, and seemed to include every thing. Nothing can be conceived more artful and delicate. — 40. *Quam misere*. “How much he doated on her.” *Misere* for *valde*, or *vehementer*; in which sense it is often used by the comic poets. Comp. *Heaut.* i. 2. 16; *Adelph.* iv. 1. 6; iv. 5. 33. — 41. *Postremo id mihi dā negoti*. “In fine, leave that affair to me,” i. e. that I may induce your son to take Philumena as his wife. Donatus says, “that I may prevent the child being left at your door.” — 43. *Immo abi intro*. “Ay, get you in.” *Immo* is used here ironically. — *Para.* [*Exit Davus.*]

44. *Non impulit me*, &c. These are the words of the old man, deliberating with himself, after he had despatched Davus. His character of suspicion and distrust is very happily preserved all along by the poet, who by the word *omnino*, lets us see that he was not as yet persuaded of every thing. — 45. *Atque haud scio, an*, &c. “And yet perhaps all he has told me may be true.” *Haud scio, an*, here is used to express doubt. “I know not but,” or “perhaps.” It is sometimes used in affirmation, as in Cicero, *Off.* iii. 2. See Duker on Flor. iii. 12. *Atque* for *et tamen*. So *neque* is sometimes put for *et tamen non*. Comp. iii. 5. 2, and 8. — 46. *Sed parvi pendo*. “I am unconcerned.” Comp. *Heaut.* iv. 3. 37; *Hec.* iii. 5. 63. — 47. *Quod pollicitus est*. Comp. ii. 5. 9. — 48. *Orabo gnato uxorem*. Supply *ut det filiam*. Some editions have *orabo: gnato uxorem si impetro*. — 49. *Alias*. “At any other time.” Comp. Sueton. *Tib.* c. 71. See Acron on Hor. *Sat.* i. 4. 64; and Drakenb. on Livy, xxi. 57. This interpretation is approved of by Ruhnken; yet he prefers reading, with Bentley, *Quando alias*, &c. The ancient commentators say *alias* is put here for *alia*. — 50. *Nam gnatus*, &c. Constr. *Nam si gnatus nolit præstare quod pollicitus est, haud dubium est mihi, quin*, &c. — 52. *Atque adeo*. “And now.” Comp. v. 6. 13. — *In ipso tempore*. “In the very nick of time.” Comp. iv. 4. 19. — *Eccum*. For *ecce eum*. Comp. iii. 3. 48.

ACT III. SCENE III.

Simo, now persuaded that his son was disgusted with Glycerium, imagines that every thing will go on smoothly, if he can but obtain the consent of Chremes. He therefore represents the case to him, and, after urging it very earnestly, prevails. This gives quite a different turn to affairs; for as the obstacle, which Davus chiefly relied upon, was removed, all his measures are at once broken, and himself exposed to the resentment of Pamphilus, for having urged him to take a step that was likely to involve him in so many difficulties. Thus the play becomes more interesting, our attention is raised, and we grow impatient to see how the poet will unravel the plot.

Chremes is a humane, natural, unaffected, old gentleman. Sealand in the *Conscious Lovers*, the English Chremes, is a sensible, respectable merchant. Both the characters are properly sustained; but Chremes being induced first to renew his consent to the match, and afterward wrought upon by occurrences arising in the fable to withdraw it again, renders his character more essential to the drama than Sealand's.

Of this scene, verses 1—4 are Tetrameter Iambics Acatalectic; vs. 5, a Dimeter Iambic; 6—42, Trimeter Iambics; and verses 43—47, Tetrameter Iambics Catalectic. The last line and the first of the next scene, form a Tetrameter Iambic Catalectic.

1. *Jubeo Chremetem.* Supply *salvere*. *Jubeo* for *volo*, or *cupio*. Donatus says it is put for *vehementer cupio*. — *Optato advenis*. "You are fortunately come." *Optato*, "according to my wish." Similar to this is the adverb *auspicato*, "in good time," "happily." Comp. iv. 5. 12. — 3. *Id viso, tun', an illi insaniant.* "And therefore I am come to see, whether 'tis you or they have lost their wits." *Id* for *ideo*, or *ob id*. — 4. *Ausculda paucis.* "Hear me a moment." Thus in the *Adelph.* v. 3. 20, the same words are construed together; yet Bentley puts a colon after *ausculda*, and construes *paucis* with *scies*.

6. *Per te ego Deos oro.* An urgent form of entreaty, where the natural order of the words is changed, and *te* or *vos* interposed, with particular elegance, between the preposition and its case. This is an imitation of the Greek formula. See Porson on Eurip. *Med.* 325. — 7. *Cum ætate accrevit.* "Increased with our age." Comp. Nepos *Att.* c. 10. See Servius on Virg. *Æn.* xi. 537. — 8. *Unicam gnatam.* Chremes had two daughters, Philumena and Pasibula. The latter, otherwise called Glycerium, had been supposed to be lost at sea. — 9. *Cujus tibi, &c.* "Whose preservation wholly rests on you." — 10. *Atque ita uti nuptiæ, &c.* "And let the match, which should have been, still be." — 12. *Quasi hoc, &c.* "As if you ought," &c. *i. e.* "you ought not to beseech this of me." *Quasi* implies a negative. Comp. v. 3. 19. There is an inimitable beauty and justness in this answer, which Chremes gives to Simo. Among reasonable friends nothing will be demanded but what is fair and equitable, nor, when the request is of that nature, will there be need of many entreaties to obtain it. Chremes weighs maturely every thing he does, and immediately agrees to a proposal, when he is convinced it is reasonable. But these parts of his character are marked more strongly towards the end of the play, where he takes so much pains to soften Simo's anger, and make him behave mildly and calmly

towards his son and Crito, and consents so readily to the marriage between Pamphilus and Glycerium, as soon as he understands that she is his own daughter.

13. *Alium . . . atque*. "Other than I was." Writers of pure Latinity always after *aliud* put *ac*, or *atque*, in the signification of "than;" never *quam*, except when *non*, *nihil*, or the like preceded. See Burm. on Petron. c. 86. — 14. *Si in rem 'st utrique*. "If it be for their mutual advantage." Comp. *Hec.* ii. 2. 7; *Sall. Cat.* c. 10. *Ex re* is used in the same sense, *Phorm.* v. 7. 76. *Contra rem* means the reverse. See *Cic. Div.* v. 20. — *Ut fiant, arcessi jube*. "Let her be sent for, to be wed forthwith." — 16. *In commune*. "Equally for the advantage of both." In the next verse Bentley reads *Pamphiloque*, which Ruhnken approves, for the dative is often put for the genitive. So *Heaut.* ii. 3. 29.

18. *Itaque*. For *et ita*. Comp. *Livy*, i. 4; iii. 30. So *neque* is sometimes put for *et ne*. — 20. *Audio*. [*Chremes ironically*,] "I hear you." *Audio* here denotes that Chremes gave but little credit to what Simo said with respect to his son and Glycerium. Comp. *Phorm.* v. 7. 54. *Audio*, says Bentley, sometimes denotes a concession made to an adversary, and is equivalent to *esto*, *sit ita*. Comp. *Eun.* ii. 3. 80. *Cic. pro Rosc. Amer.* c. 18. — 21. *Fabulæ*. "Idle tales!" in the same sense as *audio*, vs. 20. — 23. *Integratio*. "Is the renewal." Some editions have *redintegratio*. The sentiment contained in this line seems to have been borrowed from Plaut. *Amph.* iii. 2. 60, though the following is said to be from Menander: Ὁργὴ φιλοῦντων ὀλίγον ἰσχύει χρόνον. — 24. *Ut ante eamus*. "That we prevent it," i. e. the renewal of their affections: "that we anticipate the evil." — 26. *Prius, quam, &c.* "Ere these women's wiles, their wicked arts, and tears made up of fraud, shake his weak mind, and melt it to compassion." — 29. *Conjugio liberali devinctum*. "United to a well-bred spouse." This is said in opposition to what Glycerium then appeared to be, who, as her parents were yet unknown, passed at Athens for a stranger. *Æterno devinctus amore*, *Virg. Æn.* viii. 394. — 30. *Ex illis sese emersurum malis*. "That he will rise above the guilt that sinks him now." *Emergere* is properly applied to those who, sunk under water, by great exertion extricate themselves. Hence it is transferred to those who are freed from any difficulty. Comp. *Cic. pro Cæl.* c. 31; *Nep. Att.* c. 11.

31. *At ego non posse arbitror, &c.* "For me, I cannot think that he'll be constant, or that I can bear it." Here we have *neque . . . neque* after a negative, in place of *aut . . . aut*. This is in imitation of the Greek. *Me perpeti*, "that I can endure his inconstancy." Fathers had such power over their children, that when a husband behaved ill, they might take away their daughter from him. Chremes, therefore, means that he could not think of marrying his daughter to a man who would probably slight her; the consequence of which would be, that he should take her home again. — 33. *Nisi periculum feceris*. "Unless you make the trial." — 35. *Nempe incommoditas, &c.* "Why, to be sure, all the inconvenience comes ultimately to this, a separation, if it should happen; which heaven avert!" Here Simo artfully uses the word *incommoditas*, when he should have used a stronger term, *calamitas*. — 38. *Amico filium restitueris*. "You will restore a son to your friend, who can hardly acknowledge him now on account of his vices." *Restitueris* for the future indicative *restitues*. Comp. *Adelph.*

i. 2. 47. — 39. *Tibi generum*. Here we should expect the particle *deinde*, as above, ii. 1. 27. Comp. *Eun.* v. 8. 49. — *Invenias*. "Thou mayest gain." *Invenire virum, uxorem, liberos, &c.* is elegantly said for *nancisci*. Comp. v. 3. 20.

40. *Quid istic?* "Well, well!" This is a formula of concession, and giving up one's opinion. Comp. *Eun.* i. 2. 91; ii. 3. 96; *Heaut.* v. 5. 9; *Adelph.* i. 2. 53; iii. 2. 52. — *Animum induxti*. *Animum inducere* and *inducere in animum* signify "to be persuaded," or "to determine within one's self." Comp. *Eun.* iii. 2. 37; *Sall. Cat.* c. 54; *Livy*, i. 17. — 41. *Nolo tibi ullum commodum in me claudier*. "I would not that any thing advantageous to you, which it is in my power to grant, should be withheld from you." Bentley objects to the phrase *in me claudier*, "to be shut up in me," and thinks it cannot be defended. A similar expression occurs *Eun.* i. 2. 84. But this great critic reads *intercludier* in both places, omitting *in me* here, and *in te* in the other passage. According to this, *tibi* depends on *intercludier*: "I would not that any advantage should be withheld from you."

43. *Sed quid ais?* "But then." — *Quid?* "But what?" — *Quis scis eos, &c.* Nothing can be more natural than this question of Chremes. Overcome by the importunities of his friend, he consents; but still apprehensive that all was not as he could wish, he is desirous of knowing a little further. — 44. *Qui intimus est eorum consiliis*. "Who is a confidant in all their secrets." Comp. *Eun.* i. 2. 47. — 47. *Tute adeo*. "You yourself, therefore, shall hear what he says." Donatus says *adeo* is redundant here. — 48. *Eccum*. For *ecce eum*.

ACT III. SCENE IV.

Simo orders Davus to be called, to satisfy Chremes that Pamphilus and Glycerium were at variance, and that the former was now willing to take a wife. Davus having no suspicion of what had happened, but secure that no marriage was intended, is of himself coming out to have the pleasure of bantering Simo a little, when, to his great mortification, he learns the ill success of his project, and is thrown into the greatest perplexity. He dissembles, however, his concern as much as possible before the old man; and Chremes, imagining that all is well, returns home to give the proper orders.

The metre of this scene is various. Line 1 is scanned with the last of the foregoing scene. Vs. 2 is Tetrameter Iambic Hypermeter; but the last syllable may be scanned with the following verse. Vss. 3—25 and 27 are Tetrameter Iambics Acatalectic; 26, Dimeter Iambic Acatalectic.

1. *Ad te ibam*. [*Enter Davus, to urge the conclusion of the marriage.*] — 2. *Cur uxor, &c.* Bentley omits *tu illum*; but Westerhove expunges *uxor*. — *Jam advesperascit*. The bride was conducted by night to the house of the bridegroom, youths leading the way with torches. — *Audin' tu illum?* [*Simo, addressing Chremes:*] "Do you hear him?" — 3. *Ego dudum*. [*Simo turns to Davus.*] "I have been for some time apprehensive, lest," &c. A speech commencing with *ego*, says Donatus, always promises something important. — 4. *Quod vulgus servorum, &c.* "Like the generality of slaves." So *vulgus mulierum*,

Hec. iv. 2. 24.—6. *Idque adeo*, &c. “And, therefore, fearing it, I concealed from you,” &c.—7. *Nam propemodum*. “For I now almost begin to think you may be trusted.” *Habere alicui fidem* means “to put confidence in a person.”—8. *Quid? non?* “What, not intended to have been?”—9. *Vos ut pertentarem*. “Thoroughly to sound you and Pamphilus.” *Per* in composition often has the force of *penitus*.—10. *Vah! consilium callidum*. “Bless me, what an artful contrivance!” [*This is said archly.*] *Vah!* is an interjection of rejoicing, deriding, admiring, and flattering, as here.

11. *Hic*. Chremes.—12. *Hem! numnam periiimus?* [*Davus aside,*] “Ah! are we ruined then?” *Hem!* an interjection of grief, or fear.—*Huic*. To Chremes.—13. *Quidnam audiam?* [*Davus aside.*] As yet he has not heard any thing, but dreaded to hear. Donatus says *audiam* was another reading in his time, and cites Menander, *τί δὴ ποτ' ακούσω*. Bentley and Ruhnken think *audiam* the only correct reading. Schmieder defends *audio*, as indicative of the confusion of Davus, and as the present is not unfrequently put for the future. Comp. vs. 15.—*Vixque id exoro*. “And at length with much ado prevail.”—*Occidi*. [*Davus aside.*] “Undone!”—14. *Hem! quid dixisti?* “Well! how is that?” Simo perfectly overheard Davus, and understood him to have said *occidi*; but the wily slave makes him believe that it was *optume*, and not *occidi*, he had uttered.—*Nunc per hunc*. “Now there is no obstacle on Chremes’ part.”—15. *Ibo atque renuntio*. Here a present and future are coupled together. [*Exit Chremes.*]

17. *Ego vero solus*. [*Davus aside, in vexation, and angry with himself,*] “Yes, truly, I alone.”—*Enitere*. “Endeavour.” *Eniti* is properly said of those who *strive* to ascend an eminence. Hence transferred to those who endeavour to perform any thing earnestly. Comp. *Heaut.* v. 4. 15.—18. *Irritatus est*. “Is excited by anger.” The verb *irritare* is derived from the snarling of dogs, which are said *irritari*.—19. *Mirum, ni domi est*. “Probably at home.” *Mirum ni* for *sine dubio*, or *nimirum*. Comp. *Eun.* ii. 3. 53; Ovid, *Met.* vii. 12; Hor. *Sat.* ii. 3. 55.—20. *Illi*. To Pamphilus. [*Exit Simo.*]—*Nullus sum*. [*Davus alone.*] “I am undone.” The same as *actum est de me*, or *funditus perii*, used elsewhere. *Nullus fui* occurs in Livy, vi. 18; and *vellem nulla forem* in Ovid, *Met.* ix. 734.—21. *Proficiscar*. This is generally said by a person setting out on a long journey. It is sometimes used simply for the verb *prodire*. Comp. *Eun.* ii. 2. 49.—22. *Nihil est preci loci relictum*. “There is no room left now for prayer or plea.”—24. *Insuperante hoc*. “Simo not even expecting it.” *Hoc*. Simo.—27. *Utinam mihi*, &c. “Would to heaven there were some precipice, whence now to throw myself and break my neck.” [*Davus retires.*]

 ACT III.—SCENE V.

Towards the end of the last scene Simo leaves Davus, to go and meet Pamphilus, and tell him what had passed between him and Chremes. Pamphilus is no sooner informed of it, than, full of rage, he comes to look for Davus, and vent his fury upon him. Accordingly he appears upon the stage looking round him, and inquiring, *Ubi illic est, scehus*,

qui me perdidit? Davus tries to soften him, and assures him that he will contrive some project to extricate him from the present difficulties.

The first and second verses are Tetrameter Trochaics Acatalectic; vss. 3, 15, 16, 17, 18, Tetrameter Trochaics Catalectic; the remaining verses, 4—14, Tetrameter Iambics Acatalectic.

1. *Ubi illic.* [*Enter Pamphilus; Davus behind.*] — *Scelus* for *scelustus*. — *Qui me hodie* — ? Aposiopesis. *Perdidit* may be supplied. The relative *qui* refers not to *scelus*, but to the person implied. Comp. *Eun.* ii. 3. 11; *Cic. Div.* i. 9. — *Atque.* For *et tamen*. “And yet.” — *Perii.* Some editors give this to Davus [*aside.*] — 2. *Tam iners, tam, &c.* “Such a dolt, a very idiot.” *Iners* for *stupidus*, the reverse of which is *solers*. — *Nulli.* For *nullius*. So *unus, ullus, uter, totus, solus, alius, &c.* were anciently declined, as Priscian observes. — 3. *Servon’ fortunas meas, &c.* “What, to have entrusted my fortunes to a babbling slave?” Persons who could not keep a secret were called *jutiles*, from the *vas futile* used at the rites of Vesta. This was a vessel with a broad mouth and narrow bottom, so as not to stand by itself. The priests were obliged, therefore, to hold it during the sacrifice, for if they set it down the water would be spilled; besides, setting it down was accounted a profanation. — 4. *Ego pretium.* “I am justly punished for my folly.” *Pretium* is sometimes put for *pœna*. Comp. Ovid, *Epist.* vi. 148; Juvenal xiii. 15. See Servius on Virg. *Æn.* ix. 232. — *Inultum id nunquam auferet.* “He shall not escape unpunished for it.” So *impunitum ferre*, and *tacitum ferre*. *Victrix inultum Græcia hoc facinus feret?* Senec. *Agam.* 220. Comp. *Heaut.* v. i. 45; *Cæs. B. G.* i. 14. — 5. *Posthac.* [*Davus aside.*] — 7. *Qua fiducia?* “With what effrontery?” — 8. *Quid nunc me faciam?* *Me* an ablative for *de me*. “I know not what to do with myself.” They also said *quid mihi faciam*. Comp. *Adelph.* iv. 4. 2. — 9. *Nec me quidem, &c.* [*Davus still aside,*] “Nor troth do I, and yet it takes up all my thoughts. I’ll tell him I will hit on something to delay the match.” Comp. ii. 5. 4. — 10. *Oh!* [*Pamphilus sees Davus.*] — *Viden’ me, &c.* “See how I’m hampered by your fine advice!” *Impeditum*, literally, “caught by the foot;” a metaphor from snaring animals. The reverse is *expeditus*, “extricated,” “set at liberty.” — 11. *At jam expediam.* [*Davus coming forward,*] “But I’ll soon extricate you.”

12. *Tibi ego ut credam.* Supply *vis*: “Would you that I should trust you?” Comp. *Phorm.* v. 8. 3; *Hor. Sat.* ii. 1. 18. See note on *Andr.* i. 5. 28, and *Eun.* iv. 7. 1. — *Furcifer.* An epithet for a worthless slave, much used by the comic poets. A slave who, for punishment of some fault, was made to carry a fork upon his neck, with his hands tied to it, was called *furcifer*. — 15. *Crucem.* The question *quid meritis?* and the answer to it, are founded upon a custom among the Athenians, who in case of a person convicted of a capital crime, never at first condemned him to any express punishment, until they had put the question to himself, what he thought he deserved. Such convicted persons, in order to excite compassion, often condemned themselves to a severer punishment than they deserved, and by this means were sometimes wholly acquitted. Aristophanes has a passage exactly the same as this in the *Frogs*, vs. 1044, (iv. 2. 7.) 1010, *Bek. Al. τί παθεῖν φήσεις ἄξιός εἶναι; Δι. Τεθνᾶναι.* *Æs.* Of what punishment do you say you are worthy? *BA.* Of death. — 16. *Sed sine paululum ad me redeam.* “Yet suffer me to take a little breath, I’ll devise something

presently." *Dispicere* properly signifies "to discern:" hence metaphorically, "to devise."

18. *Præcavere mihi me, haud te ulcisci, sinit.* "Time warns me to look only to myself, nor suffers me to be revenged on you." The verb *sinit* refers only to *ulcisci*; *monet* must be supplied to *præcavere*. In general, when two verbs are wanted, whereof one denies and the other affirms, or one commands and the other forbids, the first is for the most part omitted. We have an example of this in Phædrus, iv. 17. 31. *Non veto dimitti, verum cruciari fame.* Here *jubeo* must be supplied. A remarkable one also in 1 Tim. iv. 3: *Κωλύόντων γαμεῖν, ἀπέχεσθαι βρωμάτων.* Supply *κελευόντων.* Forbidding to marry, and commanding to abstain from meats. See Gronov. *Obs.* iv. 2. p. 26; Hemsterh. on Lucian, *Contempl.* p. 92; Dorville on Charit. p. 39.

Characters too faintly drawn, says Diderot, are the opposite of caricature. Pamphilus in the *Andrian* is to my mind a faint character. Davus has precipitated him into a marriage that he abhors. His mistress has just been delivered. He has a hundred reasons to be out of humour: yet he takes all in good part. On this Colman remarks,— "I cannot think there is much justice in the above observation. Pamphilus appears to me to have all the feelings of an amiable and ingenuous mind. There is an observation of Donatus on Simo's observing to Davus, at the end of the second act, that his son appeared to him to be rather melancholy, which is in my opinion infinitely more just and applicable to the character of Pamphilus than the remark of the ingenious French critic. It has been reserved for this place on purpose to oppose them to each other. The passage and note on it are as follow:

II. 6. 16. *Subtristis visus est esse aliquantulum mihi.* The propriety of behaviour necessary to the different characters of the son and the lover is wonderfully preserved in this instance. A deceit sustained with great assurance, would not have been agreeable to the character of an ingenuous youth: and it would have been improbable, in the character of the lover, to have entirely smothered his concern. He suppresses it, therefore, in some measure, because the thing was to be concealed; but could not assume a thorough joyfulness, because his disposition and passion inspired him with melancholy. So far Donatus.

It may be added also, as a further answer to Diderot, that the words with which Pamphilus concludes this act, alluding to his present situation, assign a very natural reason for his subduing the transports of his anger towards Davus.

ACT IV. SCENE I.

This scene begins with the complaints of Charinus, who accuses Pamphilus of a breach of promise. Byrrhia, who in a former scene had been sent to overhear what passed between Pamphilus and his father, not knowing with what view Pamphilus had seemingly consented to the proposal of a wedding, carries his mistake to Charinus, and reports that Pamphilus was, by his own consent, to be that day married to Philumena. Charinus, not as yet undeceived, comes upon

the stage inveighing severely against Pamphilus, as having acted dishonourably. After they meet, Charinus is so full of reproaches and resentment, that it is some time before they come to a right understanding. But when the thing is fully known, both lay the blame of all upon Davus, who defends himself in the best manner he can, and promises by some artifice to make all easy.

Of this scene vss. 1—10 are Tetrameter Cretics; 11 and 12, Monometer Trochaics; 13, a Dimeter Trochaic Catalectic; 14 and 15, Tetrameter Bacchiacs Acatalectic (see Hermann. *Elem. Doct. Metr.*); 16 and 17, Tetrameter Trochaics Catalectic; 18 and 19, Tetrameter Iambics Acatalectic; 20—26, Tetrameter Trochaics Catalectic; 27—31, Tetrameter Iambics Acatalectic; 32—39, Trimeter Iambics; 40 and 41, Tetrameter Iambics Acatalectic; 42—58, Trimeter Iambics; and the last two verses, Tetrameter Iambics Acatalectic.

1. *Aut memorabile.* "Or to be told." — 2. *Vecordia.* "Malice." — 3. *Ut malis gaudeant.* "As to rejoice in the misfortunes of others." The nominative to *gaudeant* is implied in *cuiquam*. *Quisque* frequently takes a plural verb. Comp. Sall. *Cat. c.* 37; Livy, ii. 22. — *Atque ex incommodis, &c.* In Livy, iv. 58. we read, *Ex incommodo alieno suam occasionem petere.* *Comparare* is put for the simple *parare*, "acquire." Comp. *Heaut.* ii. 4. 17; Menander, Ταῖς ἀτυχίαις μήποτ' ἐπὶ χαιρε τῶν πέλας. — 5. *Idne est verum?* "Is this just?" Comp. Cic. *Att.* xii. 6; Cæs. *B. G.* iv. 8; Livy, ii. 48. Others translate it, "Can such a thing really be?" — 6. *In denegando modo quis pudor paulum adest.* Construe *paulum* with *denegando*: "Who are ashamed only to offer the least refusal." — 7. *Perfici.* For *perficiendi*, in imitation of Greek. — 8. *Se aperiunt.* "Take off the mask." — 11. *Quis tu es?* "Who are you?" they say, or, "What are you to me?" *Quis tu es?* is a formula of contempt. Comp. Cic. *Div.* viii. 16. — 12. *Cur meam tibi?* Supply *concedam*: "Why should I render up my love to you?" — 13. *Proximus sum egomet mihi.* "Charity begins at home."

14. *Attamen, ubi fides? si roges.* "But should you ask, what is become of their broken faith?" *Ubi fides?* is a formula complaining of perfidy. Comp. *Heaut.* ii. 3. 15; Ovid, *Epist.* vi. 41. — *Non pudet hic, ubi opus'st.* "They are not concerned in the least where they ought to be." *Pudet* an antiquated personal verb. When a promise is asked of them they are ashamed to refuse, and this is the time when they ought not to be ashamed; for we may boldly refuse another what cannot be granted without an inconvenience to ourselves. But when the time comes that they ought to make good their promises, they are not ashamed of breaking their word; and it is then, if ever, that they ought to be ashamed. Here Terence has imitated Plautus, *Epid.* ii. 1. 1. — 16. *Expostulem.* "Reproach him with this injury." *Expostulare* signifies "to argue with a person who has committed an offence, and to upbraid him with his ingratitude or injustice." Comp. *Hec.* i. 2. 105. *Cum eo.* An anapest here. — 17. *Ingeram mala multa.* "Heap many reproaches upon him." Donatus says this is a metaphor from casting arrows on an enemy. *Mala ingerebant*, Plaut. *Men.* v. 1. 16; *convicia ingerere*, Hor. *Sat.* i. 5. 11; *ingeret maledicta*, Tibull. iii. 5. 101. — *Nil promovëris.* "You will not succeed;" "You will gain nothing by it." *Promovere* properly signifies "to advance." Hence "to profit," "do good," "succeed." *Promovëris* here is the future

subjunctive active. *Abibo hinc, præsens quando promoveo parum. Hec.* iv. 4. 81. — 18. *Multum.* Supply *promoveo*. “Yes, a good deal.” — *Molestus certe ei fuero.* “At least I will give him some annoyance.” Schmieder joins *multum* with *molestus*. *Certe* is frequently used in the sense of *saltem*. — *Animo morem gessero.* “I will gratify my resentment.” So *gerere mihi morem*, “to please myself,” *Heaut.* v. 1. 74.

19. [*Enter Pamphilus and Davus.*] *Nisi quid Di respiciunt.* “Unless the gods look with pity on us and befriend us.” *Quid* is often elegantly redundant after *si* or *nisi*. Comp. Cic. *Div.* iv. 1; Hor. *Sat.* ii. 1. 78; Ovid, *Epist.* vi. 151. The gods are properly said *respicere*, “to look down” on mortals with pity or favour. Comp. Cic. *Att.* i. 15; Ovid, *Trist.* ii. 175. It is also applied to mortals. See Bentley on Hor. *Epist.* i. 1. 105. — 20. *Itane imprudens?* “Imprudence! do you say?” — *Tandem inventa’st causa.* “You have then at last found a pretext.” — *Solvisti fidem.* [*Ironically.*] “You have kept your promise.” When a person makes a promise, he is said *fidem astringere alicui*, “to plight his troth;” “to pledge his word of honour;” as in the *Eun.* i. 2. 22; and when he performs his promise, *solvere fidem*, as here. Comp. Cic. *Div.* x. 21; Val. Max. vii. 3. 5. See Duker on Flor. i. 1. p. 29. So *solvere vota*, “to perform what had been vowed.” *Voverat, et voti solverat ante fidem*, Ovid, *Fast.* i. 642. — 21. *Quid tandem?* “What do you mean by this (*tandem*) at last?” Pamphilus insists upon the word *tandem*, “at last,” and with reason, because it is an injurious word, and may justly give offence; for it marks an excuse found after a breach of promise, and therefore a false one. A real excuse precedes the action, as being the cause of it; but a false one is found after it, and serves only for pretence. — *Ducere.* “To deceive.” So in *Phorm.* iii. 2. 16. — *Postulas.* For *vis, cupis*. So vs. 34; and *Adelph.* ii. 2. 30. — 22. *Complacita’st tibi.* “It was then first she had charms for you.” — 23. *Animum ex animo spectavi meo.* “Judged your disposition by my own.” *Spectare*, “to judge,” “to estimate.” So *Eun.* i. 2. 118. Comp. Virg. *Æn.* ix. 235; Cic. *Tusc.* v. 10. — 24. *Falsus es.* “You are mistaken.” Comp. Sall. *Jug.* c. 85. — *Solidum gaudium.* “Joy complete.” So *solidus dies*, Hor. *Od.* i. 1. 20. *Solidum beneficium*, (*Eun.* v. 2. 32,) signifies “a real, substantial service.” — 25. *Nisi me lactasses.* “Unless you had wheedled me.” *Lactare*, from the antiquated verb *lacio*, signifies “to deceive with fair words.” Comp. v. 4. 9. — *Et falsa spe produceres.* “And deluded me with idle hopes.” — 26. *Habeas.* [*With great anger and indignation.*] “Well; take her.” — *Habeam?* “I take her?” — *Quantis in malis verser!* “In what misery I am involved.” — 27. *Quantasque, &c.* “How many cares this slave has brought upon me, my torturer here.” *Confecit* for *confecerit*, and this for the simple *fecerit*. See Cort. on Sall. *Jug.* c. 4. In a similar manner *conficere* for *facere* occurs *Heaut.* v. 3. 1.

30. *Scio.* [*Ironically,*] “Oh yes, I know it all.” — *Altercasti.* An antique form for *altercatus es*. *Altercari* properly signifies to contend in argument one with another. Hence to carry on a noisy dispute, “to wrangle.” — *Dudum.* “Just now.” — 32. *Immo etiam, quo tu minus, &c.* “Nay then, to show you how little you conceive of my distress, these nuptials were mere semblance, mockery all, nor was a wife intended me.” Donatus thinks *quo* is put for *quod*, and supplies *audi* or *accipe*, explaining it, *quod* or *quoniam minus scis, &c.* Madame

Dacier contends that *quo* is an ablative, with which *id* is understood. Ruhnken considers *quo* as put for *propter quod*, or *quare*. — 33. *Hæ nuptiæ*. Donatus and Bentley read *hæc nuptiæ*; for the ancients used *hæc* for *hæ* in the nominative plural. — 35. *Scio: tu coactus*, &c. “I know it: you are constrained, poor man, by inclination.” — *Mane*. “Nay, but have patience!” *Mane* is used by a person frequently interrupted, and who cannot obtain a fair hearing. Comp. *Heaut.* ii. 3. 32. — 37. *Cur me enicas?* “Why rack me thus? nay, hear me!”

40. *Interturbat*. “Davus is the cause of this confusion.” — 41. *Nisi*. This, says Ruhnken, is often put for *sed*, especially after *nescio*. It is rather put for *nisi quod* in this passage, which is fully expressed *Heaut.* v. 2. 6; Ovid, *Epist.* xviii. 11, and *Met.* xv. 784; but *quod* is generally omitted. Comp. *Eun.* iv. 5. 9; *Phorm.* v. 7. 60: — *Mihi Deos fuisse iratos*. “The gods meant in their anger I should listen to him.” He means by this that he had lost his senses. The ancients supposed, that when any person was deprived of his reason, he had given the gods some cause for resentment. Comp. *Phorm.* iv. 3. 31.

— 43. *At tibi Di*. The incipient particle *at* has great force in bursts of indignation and anger. Thus, *At te Di perdant*, *Eun.* iii. 1. 41; Virg. *Æn.* xi. 535. *At tibi pro scelere*, &c. Hor. *Epod.* v. 1. *At O Deorum quicquid*, &c. Comp. Ovid, *Epist.* xii. 1. — *Duint*. For *dent*.

44. *Dic mihi*. These words, according to Ruhnken, are always uttered either in pride or anger. — 45. *Quod, ni hoc*. “What more effectual counsel could they give than this of yours, Davus?” — 46. *Scio*. [*Ironically*.] “I know.” — 48. *Nisi si id putas*, &c. “Unless you think, because the business has gone ill at first, we cannot graft advantage on misfortune.” Menander; as cited by Stobæus, “Ὡστε μηδὲς, πρὸς Θεῶν, Πράττων κακῶς λίαν ἀθυμήσῃ ποτέ. Ἵσως γὰρ ἀγαθοῦ τοῦτο πρόφασις γίνεται. — *Processit parum*. “Has not succeeded.”

— 50. *Immo, etiam*. [*Ironically*.] “Oh yes, I warrant you.” — *Satis credo*. “I am fully persuaded.” *Satis*, says Ruhnken, is elegantly joined with *credo*. Comp. *Eun.* v. 8. 21. — *Si advigilaveris*. “If you look well to it.” Comp. *Phorm.* i. 4. 26. — 51. *Ex unis geminus*. [*Sarcastically*.] — 53. *Manibus, pedibus*. See note i. 1. 134. — 55. *Tuum*. A monosyllable here. — *Si quid præter spem evenit*. “If any thing happen contrary to our expectation.” — 56. *Parum succedit quod ago*. It is our part to try and endeavour, but the event is not always in our power. Davus had reason to think he was ill-used by Pamphilus, who continued to chide him so much for an accident that had fallen out contrary to his intention. — 57. *Me missum face*. “Dismiss me.” Comp. *Hec.* v. 2. 14.

58. *Cupio*. Supply *te missum facere*. — *Restitue*, &c. Supply *modo*: “Provided you restore me to the condition in which you found me.” *Restituere locum*, according to Burmann and Ruhnken, is a military phrase, signifying “to restore one to his former rank.” — 59. *At jam hoc opus est*. “But do it instantly.” — *Hem! sed mane*, &c. “Hist! hold awhile: I hear the creaking of Glycerium’s door.” *A Glycerio* for *Glycerii*. See note iii. 1. 3. We learn from Plutarch, in *Publicola*, that when any one was coming out of a house he struck the door on the inside, that such as were without might be warned to take care, lest they might be hurt. The doors of the Romans, on the contrary, opened inside, as appears from Plin. xxxvi. 15. But the creaking meant here is more probably of the door itself upon the hinges. — 60.

Nihil ad te. "What is that to the purpose?" This is the proper sense of these words. Pamphilus would have Davus to think of nothing but what regards himself, and find some expedient to extricate him from his present troubles; whereas he imagines by this that he wanted only to gain time. — *Inventum dabo.* For *inveniam.* So *effectum dabo,* for *efficiam,* *Eun.* ii. 1. 6.

ACT IV. SCENE II.

In this scene Mysis comes out from Glycerium, who, knowing that this is the day that had been agreed upon for the marriage of Pamphilus with Philumena, is full of anxiety and impatient to see him, that she may be satisfied of every thing herself. The sight of Mysis renews in Pamphilus his tenderness and remembrance of Glycerium, and produces a solemn promise that no consideration shall be able to make him abandon her. This appearance of Mysis, and mention of Glycerium to Pamphilus in his present perplexity, is finely imagined by the poet, that the lover may be roused and confirmed in his resolution of adhering to his mistress, notwithstanding the promise he had made to his father. And because Mysis herself was scarcely sufficient to bear him up against so pressing a difficulty, it is so contrived that he is carried to Glycerium herself.

Of this scene vss. 3, 6, 9, are Tetrameter Iambics Acatalectic. The remainder are Tetrameter Iambics Catalectic. In vs. 1, there is a defect of the synaloepha in the words *Jām ūbi.*

1. *Ubi ūbi.* For *ubicumque,* as in *Livy,* ii. 2. So *cui cui* for *cui-cumque,* *Sueton. Claud.* c. 17. — 2. [*To Glycerium within.*] — *Noli te macerare.* "Forbear to fret yourself." Thus *Ovid, Epist.* xx. 125; *Livy,* v. 54. *Macerare* properly signifies "to soften by steeping," as in the *Adelph.* iii. 3. 27. — 3. *Mysis.* [*Pamphilus goes up to her.*] — *Te mihi offers.* For *mihi obvius sis:* "I have fortunately met with you." In *ipso tempore ostendis,* in the same signification, occurs *Hec.* iv. 4. 5. *Mihi* in this verse is a long monosyllable, and not elided by the following vowel. — 4. *Orare jussit.* *Ordo:* *Hera jussit me orare te, si ames se, ut jam venias ad sese.* — 5. *Hoc malum.* The misfortune into which Davus had plunged him. — *Integrascit.* "Is renewed again." — 6. *Siccine.* Supply *oportet.* For the omission of the indicative verb see note on *Eun.* iii. 5. 5. [*He addresses himself to Davus.*] "Unhappy that we are, through your cursed means, to be tormented thus!" *Solicitare,* from *solum* and *citare,* properly signifies "to stir the ground." *Comp. Tibull.* i. 7. 30. Hence "to disturb," or "disquiet." *Comp. v.* 3. 16; *Adelph.* i. 1. 11. — 7. *Nam idcirco.* [*Addressing Charinus.*] — 8. *Quibus quidem, &c.* "From which nuptials how easily we might have been delivered if he had been quiet." [*Charinus here points to Davus.*]

9. *Si hic non insanit, &c.* [*Addressing Charinus in bitter irony.*] "If my master raves not enough of himself, do you irritate him." Although Davus had borne with patience the anger of Pamphilus, yet he could not endure with the same calmness the behaviour of Charinus, who, instead of softening his master, only provoked him the more against him. He therefore checks him here, to make him sensible.

that he ought to act otherwise. — *Edepol*. See note on i. 4. 2. — 10. *Ea res est*. "That's the cause." Mysis alludes to what Pamphilus had said vs. 7, *nuptias quod mi apparari sensit*. — *In mœrore est*. For *mœret*. So in *gaudio esse*, for *gaudere*, *Eun.* v. 8. 5. — 11. *Adjuro*. Put here for the simple *juro*, as in *Cic. Phil.* ii. 4. — 12. *Non, si, &c.* "Not even if I knew I should make all men my enemies." *Si* is put for *etiam si*. The Greeks say οὐκ ἂν, or οὐδ' ἂν, εἰ, with the optative. *Comp. Eun.* i. 1. 4; *Heaut.* v. 4. 12. Donatus notices the peculiar modesty of Pamphilus in this passage, wherein though he means to glance at his father, he rather chooses to include him among the rest of mankind, than to point him out particularly. Colman inclines to think nothing more is intended than a general expression of passion; for in the very next speech, Pamphilus, by a very natural gradation, proceeds to mention Simo. It must, however, be allowed that in his greatest emotion he preserves a temperance and amiable respect towards his father. — 13. *Hanc mi expetivi, contigit*. "I desired her above all others—it was my good lot to gain her." — *Valeant*. "Farewell they that wish us put asunder!" This, says Ruhnken, is not only a formula of renouncing, but also of imprecation, similar to *in malam rem abeant*. *Comp.* v. 3. 18; *Adelph.* iv. 4. 15; *Hor. Epist.* ii. 1. 180; See Servius on *Virg. Æn.* iii. 493, xi. 97. — 14. *Discidium*. *Dissidium*, from *dissideo*, means "a disagreement," or "breach of friendship;" but *discidium*, from *discindo*, "a separation" or "divorce."

15. *Resipisco*. "I begin to revive." *Comp. Heaut.* ii. 2. 12. — *Non Apollinis, &c.* "The oracle of Apollo is not more true than this." The oracle of Apollo became proverbial. See Ovid, *Art. Am.* iii. 789. — *Hoc*. "Than what I have now declared." *Ac* and *atque* are put for *quam*, not only after *alius*, *aliter*, *perinde*, &c. but also after comparatives. — 16. *Per me stetisse*. "That I was the cause," &c. This phrase is generally followed by *quo minus*, "why...not." Thus: "If it could be brought about, that my father should not suppose that I was the cause why the nuptials were not celebrated," or "that I was the cause (*quo minus*) of preventing the nuptials being celebrated." *Comp. Cæs. B. C.* i. 41; *Livy*, viii. 2. Instead of *quo minus*, the particle *ne* follows in *Livy*, iii. 61; *non per milites stetisse, ne vincerent*. — 18. *In proclivi quod est*. "Which is easy." "The usual phrase is, *quod proclive est*. — *Per me stetisse*. Supply *quo minus hæc, &c.* — 19. *Quis videor?* [*Here he turns to Charinus.*] "How do I look now?" or, "What do you think of me now?" Donatus fancies that Pamphilus wanted to be complimented by Charinus for his courage and firmness. Guyetus takes it in the same way, but disposes the words thus:

Quis videor? CH. *Fortis*; *at miser æque atque ego*. DA. *Consilium quæro*.
PA. *Scio quid conere*.

Zeunius reads—

Quis videor? CH. *Miser æque atque ego*. PA. *Consilium quæro*. CH. *Fortis*.
PA. *Scio quid conere*.

and thinks *Quis videor?* said rather in grief. *Quis* for *qualis*. — *Fortis's* According to Kindervater, *Fortis* is addressed by Pamphilus to Charinus, "I am resolute," and then, turning to Davus, he says *Scio*, &c. Schmieder thinks *Fortis! scio quid conere* is said by Pamphilus to Davus: "Audacious knave! I know, &c. — 20. *Effectum reddam*. For *efficiam*. *Effectum dabo* occurs in the same sense, *Eun.* ii. 1. 6.

21. *Huic, non tibi, &c.* "'Tis for my master, not for you; be not mistaken." — 22. *Sat habeo.* "I am satisfied." — *Quid facies? cedo.* "Well, tell me what you will do?" — *Ut sit vereor.* "I fear it is not." Comp. i. 1. 46; *Eun.* iii. 5. 62; *Hec.* i. 2. 26. — 23. *Ne vacuum, &c.* Supply *tempus*: "Do not imagine I have leisure now to relate it." — 24. *Proinde hinc vos amolimini.* "Hence then get out of my way; for you hinder me." A similar expression occurs *Phorm.* iii. 3. 33, *te hinc amove.* — 25. *Ego hanc visam.* "I will go see Glycerium." [*Exit Pamphilus.*]—*Quid tu.* [*To Charinus.*] "And where do you go." *Quo te agis* is a poetical phrase for *quo abis?* so *unde agis te?* for *unde venis?* Comp. Plaut. *Most.* i. 4. 28; Virg. *Æn.* viii. 465. — *Verum vis dicam?* "Shall I speak the truth?" Charinus, now that Pamphilus is gone, thinking a fine opportunity is offered of discoursing with Davus upon the object of his love, begins as if he intended to make a long speech.—*Immo etiam.* "Oh, to be sure." — 26. *Narrationis incipit mi initium.* [*Davus aside.*] "Now for a long tale!"—*Quid me fiet?* Supply *de.* "What will become of me?" — 27. *Non satis habes, &c.* "Are you not satisfied that I give you the respite of a little day, while I put off this man's nuptials?" See note iii. 2. 36. — 28. *Quantum.* Supply *temporis*, referring to *dieculam.* — 29. *Huc.* [*Charinus points to his own dwelling.*] — 30. *Nil habeo.* Supply *consilii tibi.* See vs. 21. — *Si quid.* "But if you should have any advice." — 31. *Domi ero.* [*Exit Charinus.*] — 32. *Hic adero.* [*Davus proceeds to Glycerium.*]

ACT IV. SCENE III.

Davus, at the end of the last scene, goes to the house of Glycerium, and leaves Mysis alone, who falls into a train of reflections that naturally arise from what had just passed. In the midst of these cogitations she is interrupted by Davus, whom she sees coming with the child in his arms.

The verses of this scene are Trimeter Iambics.

1. *Nilne esse proprium cuiquam?* "Then is there nothing we can call our own?" See note on i. 5. 10. *Proprium*, "constant" or "perpetual." So in Virg. *Ecl.* vii. 31; *Æn.* vi. 872. The following is from Menander: *Βέβαιον οὐδὲν ἐν βίῳ δοκεῖ πέλειν.* Similar to which is this from Diphilus: *Βέβαιον οὐδὲν ἐστὶν ἐν θνητῶν βίῳ.*—*Di vostram fidem!* A formula similar to our expression, "Good heavens!" The verb *imploro* may be supplied. — 2. *Summum bonum.* "The greatest blessing." — 3. *Amicum.* Thus Xen. *Mem.* ii. 4. 2. *Φίλον ὁ μέγιστον ἀγαθὸν εἶναι φασιν.* — *In quovis loco.* "On every occasion and in every situation ready to befriend her." Comp. Cic. *Off.* i. 40. — 4. *Ex eo.* "On his account." — 5. *Laborem.* In the sense of "anguish" and "affliction." Comp. v. 2. 29. Some read *dolorem*, which is a mere interpretation. Ruhnken prefers the former. — *Facile.* "Clearly," "manifestly."—*Hic*, in the anguish she endures on account of Pamphilus; *illic*, in his love for Glycerium. Westerhove says *hic* means the house of Glycerium, and *illic* the house of Simo. — 6. *Sed Davus exit.* [*Re-enter Davus with the child.*] Davus had designed to lay the child before his master's door, that when Chremes

came to hear of it, he might be deterred from giving his daughter. But foreseeing that Simo would suspect him as the contriver of the plot, and might, if he should deny it, require his oath as a satisfaction, he begs of Mysis that she would expose the child; after rallying him a little upon his religious scrupulosity, she consents to do it. — 8. *Expromta malitia atque astutia*. “Your ready craft and all your cunning.” *Malitia* is used in the same sense by Cicero, *Part. Orat.* c. 23. *Comp. Nat. Deor.* iii. 30. — 11. *Ex ara*. It was usual to have altars on the stage. One on the right hand, sacred to Apollo when comedy was being performed; but sacred to Bacchus during the performance of tragedy. There was another altar on the left, sacred to the god or goddess, in honour of whom the play was performed. It was dedicated to Cybele on the present occasion. Davus does not allude to these altars, but to the altars that were in almost every private house. Euphrasius says, it was customary with the Romans to have an altar sacred to Vesta in the entrance of their houses, whence that part was called the *vestibule*. — *Verbenas*. *Verbenæ* were all sorts of leaves and herbs for the decoration of a festal altar, or all kinds of herbs collected in a sacred place. The foliage sacred to the gods was that of laurels, olives, myrtles, oaks, vines, &c. Donatus has preserved the following line from Menander: Ἀπὸ δεξιᾶς σοῦ μυρρίνας κλάδους λάβε.

13. *Ad herum*. For *apud herum*. So *ad sororem*, in *Heaut.* v. 2. 26. *Comp. Cæs. B. G.* iii. 9; *Livy*, vii. 7. — 14. *Ut liquido possim*. Supply *jurare*. *Liquido* for *vere, sine fraude*. “That I may with a safe conscience swear I did not lay it there myself.” [*Gives her the child.*] — 15. *Nova nunc religio, &c.* “But pray what strange qualm of conscience has now come upon you?” *Nova* for *mira*, as in *Cic. Div.* x. 12. *Religio*, “a scruple of conscience,” or “a dread of the gods” for doing some things and not doing others. Thus *religio est*, “I have a scruple,” “I dare not,” *Heaut.* ii. 1. 16. *Religiosum erat*, “it was deemed impious,” *Livy*, ii. 13. — *In te incessit*. “Has invaded thee.” *Incedere* and *incessere* are generally construed with an accusative, as in *Livy*, iv. 50. The latter is followed by a dative in *Virg. Geor.* iv. 68; *Livy*, iv. 57. Bentley denies that it is ever used with a preposition, and therefore reads *religio te istæc incessit*. *Comp. Cæs. B. C.* ii. 29. — 16. *Porro*. “Further.” [*Mysis lays the child at Simo's door.*] — 18. *Repudiò quod, &c.* “I reject the plan to which I had first directed my thoughts.” *Quod* for *in* or *ad quod*. After *intendere* supply *animum*. Donatus says this is a metaphor from hunting, because nets are said *intendi*. But Perlet thinks it is transferred from warlike engines. *Comp. Heaut.* iii. 2. 2. The first intention of Davus, says Madame Dacier, was doubtless to go and inform Simo of the child being laid at his door. — 19. *Ego quoque*. “I too, as well as Chremes, will approach, pretending to come from the right.” — 20. *Tu, ut subservias, &c.* “And be it your care to second my discourse with words thrown in, as occasion may require.” *Ubiqumque opus sit, Heaut.* iii. 3. 17. — 21. *Vide*. For *cura*, as in the *Hec.* v. 4. 1. — 22. *Nihil intelligo*. *Nihil* for *non*. *Comp. Cic. Phil.* 1. 6. — 23. *Quod*. For *propter quod*. — *Plus vides*. For *si plus intelligis*, or *si prudentior es*, as in *Cic. Div.* vi. 4. *Comp. Heaut.* iii. 1. 98. [*Exit Davus.*]

ACT IV. SCENE IV.

Towards the end of the last scene, Chremes came unexpectedly upon Davus and Mysis, before they had finished the project they were about. This obliges Davus to alter his measures, and he leaves Mysis abruptly, giving her no more than a very general intimation of his design. He comes upon her as one entirely ignorant of the child's being there; and after making her declare that it belonged to Pamphilus, quarrels with her, and accuses her of falsehood. This seemed the most likely way to alarm Chremes, without giving any suspicion of their having concerted among themselves. Mysis, not perfectly acquainted with the plot, and amazed at Davus's behaviour, is at a loss how to answer; and would have discovered all, had not Davus, by nods and winks, made her in part understand him. At last all ends successfully, and to their wish.

The metre is Trimeter Iambic.

1. *Revertor.* [*Enter Chremes going towards Simo's house.*]—2. *Sed quid hoc?* [*Seeing the child.*]—3. *Mulier.* [*Addressing Mysis.*]—*Ubi illic est?* [*Mysis, looking in the direction whither Davus escaped.*] “Where is he gone?”—*Illic* for *ille*, Davus. *Illic* here is considered as two short syllables.—4. *Nusquam est, &c.* [*Mysis looking about, and not attending to Chremes' question.*] “Not here! ah me! the fellow is gone, and left me in the lurch.” *Homo* for *ille*, as Ruhnken observes. *Comp. Phædr.* ii. 5. 19; *Cic. Div.* i. 2.—5. *Reliquit me homo.* *Me* here is not elided: *quît mē hō* is a dactyl.—*Di vostram fidem.* See iv. 3. 1. [*Davus comes forward, pretending not to have seen them.*]—6. *Quid turbæ.* For *quantæ turbæ.* “Good heavens! what confusion at the forum!”—*Apud forum.* See note i. 5. 19.—*Quid illic hominum litigant?* Here we have a plural verb with a singular nominative, as if it had been *quot homines.* Thus, *aperite aliquis ostium*, *Adelph.* iv. 4. 27. See Heins. on *Virg. Æn.* x. 238. Donatus says *litigat* was a various reading in his time.—7. *Tum annona cara'st.* Thus the talkative man in Theophrastus' *Characters*, c. 3. *Ὡς ἄξιου γερύνασιν οἱ πύποι ἐν τῇ ἀγορᾷ.* [*Davus says all this aloud.*]—*Quid dicam aliud.* [*Aside.*]—8. *Cur tu, obsecro, &c.* Supply *reliquisti*, which is omitted by the figure *Aposiopesis.* [*Here Chremes retires, and listens to their conversation.*]—*Quæ hæc est fabula?* [*Davus interrupting her, and counterfeiting astonishment.*] “What strange farce is this?” A usual question, put when something strange and unexpected happens, and which is not understood by the inquirer. *Comp. Eun.* iv. 4. 22.—9. *Eho, Mysis, &c.* “Ha, Mysis, whose child is this?” *Unde est* for *cujus est*, or *a quo est.*—10. *Qui hic neminem.* [*Davus pretends not to have seen Chremes.*]—*Miror, unde sit.* [*Chremes to himself.*] “I wonder whose it is.” *Comp. Phorm.* ii. 1. 4.—11. *Dicturan' quod rogo?* [*Davus aloud, and in a threatening attitude.*]—*Au!* An interjection indicative of confusion.—*Concede ad dexteram.* [*Davus softly to Mysis.*] “Move this way to the right.” *Concede* for *transi.*—12. *Verbum unum mihi, &c.* [*Davus in an under voice.*] “Beware how you utter a word but concerning what I ask you.” Mysis was going to add *huc attulisti*; but Davus interrupts her, lest Chremes should suspect the plot. See vs. 8.—13. *Faxis.* An

ancient form for *feceris*. *Cave faxis* occurs in Horace, *Sat.* ii. 3. 38. *Comp. Heaut.* v. 4. 8.

15. *Male dicis*. "You speak harshly." — *Unde 'st ?* [*Davus in a loud, threatening voice,*] "Whence comes this child?" — *Dic clare*. "Speak loudly," or "speak clearly and unequivocally." Bentley and Ruhnken take it in the latter sense. — *A nobis*. "From our house." — 16. *Mirum, vero, &c.* [*Ironically.*] "Wonderful, truly, that a harlot has impudence." *Mulier meretrix* for *meretrix* simply, according to a Greek idiom. So *homo servus*, *Phorm.* ii. 1. 62; *homo gladiator*, *Cic. Div.* xii. 22. See *Cort.* on *Sall. Jug.* c. 12. — 17. *Ab Andria est*. See note iii. 1. 3. [*Chremes to himself.*] — 18. *Adeon' videmur, &c.* [*In a loud tone to Mysis.*] "Do we then seem to you such proper folks to play these tricks upon?" — *In quibus illudatis*. This construction is unusual. *Illudere* usually takes a dative, sometimes an accusative, with or without the preposition *in*. It is not found elsewhere with *in* and an ablative. — 19. *Veni in tempore*. [*Chremes to himself,*] "I came in the very nick of time." — 20. *Propera adeo, &c.* "Haste, therefore, and take your bantling from our door." Here Davus pretends to command Mysis to take away the child from the door, but afterwards, in a low voice, charges her not to stir. For Chremes had not yet heard all that Davus wanted him to know. As yet he had only learned that the child was exposed by command of Glycerium, not that it belonged to Pamphilus. He therefore afterwards frames a question, to have this also told before Chremes. — 21. *Cave*. Two short syllables. — *Excessis*. An ancient form for *excesseris*. — 22. *Di te eradicent*. A phrase much used by the comic poets, equivalent to *Di te funditus perdant*. — 23. *Tibi dico ego, annon ?* [*Aloud, and seemingly in anger.*] — *At etiam*. These particles are frequently used in anger. *Comp. Eun.* iv. 4. 1. — 24. *Cedo, cujum puerum, &c.* "Tell me, whose child have you laid here?" *Cujum puerum* an antique construction for *cujus puerum*, from the possessive adjective *cujus, cuja, cujum*. Thus *cujam filiam*, v. 4. 29; *cujum pecus*, *Virg. Ecl.* iii. 1.

25. *Mitte*. For *omitte*, the simple for the compound. — 26. *Pamphili*. Davus designedly repeats the name of Pamphilus, in order to make the affair more plain to Chremes. — 27. *Eho, annon est ?* "Why do you deny it?" — *Recte, &c.* [*Chremes to himself.*] "I had always good cause to oppose this match." — 28. *O facinus animadvertendum*. [*Davus, seemingly in a great passion,*] "O unpardonable impudence!" See note i. 1. 129. — 29. *Quemne ego, &c.* "Do you mean to say that this is the child which I saw carried to your house yesterday evening?" See iii. 2. 27—35. — 30. *Verum, &c.* "I maintain 'tis true: and I saw old Canthara with a large bundle." A person is said to be *suffarcinatus*, who carries any great bundle under his garments. The word is used also by *Plaut. Curc.* ii. 3. 10, where some read *subsarcinatus*. Donatus and Madame Dacier observe here, that Davus does his part with a great deal of address. Before he had said, *Quemne ego heri vidi, &c.* Here he says, I saw Canthara with a bundle. But where was the necessity that the bundle should be a child? He makes use of this weak argument, only with a design the better to impose on the old man, who, upon hearing so frivolous a defence, would be but the more confirmed in the notion that the child really belonged to Pamphilus. — 32. *Cum in pariundo, &c.* "Since some free-women were present at her labour." This is said because, according to the

laws of the Athenians, slaves were not permitted to appear as witnesses. See *Phorm.* ii. 1. 63. — 33. *Næ illa illum haud novit*, &c. "Verily your mistress little knows the man for whom she plays this game." *Illum.* Chremes. — 34. *Chremes, si positum puerum*, &c. "Chremes, she thinks, should he see the child exposed at Simo's door, would not give his daughter to Pamphilus."

36. *Non hercle faciet.* [*Chremes to himself.*] "Not he indeed." — *Nunc adeo, ut tu sis sciens.* "Now; therefore, that you may know better," &c. *Sis sciens* for *scias*. Comp. iii. 2. 28. — 39. *Fallacia alia aliam trudit.* "One piece of knavery begets another." *Trudit.* Literally, "pushes forward." Comp. *Hor. Od.* ii. 18. 15. — 41. *Civem Atticam esse hanc.* This is artfully said to terrify Chremes, and make him break off the match: for among the laws of the Athenians was this equitable one, which compelled the man to marry her whom he had seduced, if she were free-born. Ἡ βιασθεῖσα, ἡ γάμον, ἡ θάνατον αἰρεῖσθω τοῦ βιασαμένου. Comp. *Adelph.* iv. 7. 7. — 42. *Eho!* [*Chremes to himself, in astonishment.*] "How!" — 43. *Jocularium in malum.* [*Chremes to himself.*] "I had nearly fallen unawares into a comical scrape." *Jocularium.* "Comical," or "ridiculous;" such as to cause him to be laughed at. Comp. *Phorm.* i. 2. 84. — 44. *Quis hic loquitur?* [*Davus turns round.*] — *Per tempus.* The same as *in tempore*, or *opportuno tempore*. Comp. *Hec.* iv. 3. 16.

47. *Hem scelera!* "Heavens! what knaveries!" — *Hanc jam oportet.* "This lying jade should be dragged hence to torture." Implying that she ought to be put to the torture to confess the truth; for it was a common way at Athens to force the truth from slaves by torture. — 48. *Hic est ille*, &c. [*Addressing Mysis.*] "This is Chremes himself. Think not 'twas Davus you imposed upon." *Hic ille est*, says Ruhnken, is an elegant formula; citing *Livy*, ii. 2; xxvi. 17; *Cic. de Senec.* c. 20; *Eun.* iv. 6. 14. — 50. *Est.* [*Exit Chremes. Manent Davus and Mysis. Davus runs up to her.*] — *Ne me attigas, scelestē.* "Don't offer to touch me, you villain!" — 51. *Si pol' Glycerio*, &c. "May I die if I don't tell my mistress every word." — 52. *Nescis quid sit actum?* "You don't know what good we have done?" — 53. *Hic socer est.* "This is the intended father-in-law of Pamphilus." *Socer*, *gener*, *maritus*, &c. were often applied to persons who were not yet really so, but only intended. See *Serv.* on *Virg. Ecl.* viii. 18; and *Burm.* on *V. Flac.* iii. p. 447. — 54. *Prædiceres.* The imperfect for the past-perfect (pluperfect) *prædixisses*, "You should have given me previous notice." It was the intention of Davus, in the former scene, vs. 16, to have given Mysis the necessary instructions; but he was prevented by the sudden appearance of Chremes, when he altered his plans. — 55. *Paulum interesse*, &c. "Is there then no difference, think you, whether all you say falls naturally from the heart, or comes from dull premeditation?" In fact the difference is infinite; and Davus, however he might have frightened Mysis a little, yet acted with the greatest prudence with respect to the main chance. For what one says naturally and unpremeditated, has by far a greater air and appearance of truth than what is said after being beforehand prepared for it.

ACT IV. SCENE V.

In this scene a new person appears, by whose means the plot comes afterwards to be unravelled. This person is Crito, cousin to Chrysis. As he was her nearest kinsman, and had heard at Andros of her death, he comes to Athens to look after her inheritance, which by law fell to him. He is therefore introduced here speaking in such a manner as gives us to understand who he is, and the reason of his coming to Athens. Some think the fifth act ought to begin here.

This scene consists of Trimeter Iambics.

1. *Habitasse*. Not *habitare*; for Chrysis had been some time dead. — 2. *Divitias*. A trisyllable. Comp. *Heaut.* i. 2. 20; iii. 2. 16; *Phorm.* v. 7. 79. — *Optavit*. “Chose.” So *optare* for *eligere*, Virg. *Æn.* i. 425; Colum. x. 277. — 3. *Potius, quam, &c.* Here *inhoneste* and *honeste* are opposed, *parare divitias* and *pauper vivere, hic (Athenis)* and *in patria*. This antithesis is much praised by Perlet. For *viveret*, which is approved by Ruhnken, many editions have *vivere*. The construction is the same as in the *Adelph.* i. 2. 28. *Sineres nunc facere potius quam faceret aliena ætate*. Comp. *Cæs. B. G.* ii. 10: Such a variation of the mood, with *ut* either expressed or understood, is not unusual. — 4. *Ejus morte ea, &c.* “By her death those possessions legally come to me.” *Ea bona*, referring to *divitias*, above. Some improperly construe *ea* with *morte*, and *ejus* with *bona*. — *Lege redierunt*. That is, supposing Chrysis to have died without a will, in which case her nearest relative was her heir-at-law. Possessions acquired by heirship are said *redire*; those obtained by will, *venire*. Comp. *Hec.* i. 2. 97. Yet we read in Cic. *Verr.* ii. 14, *Huic hæreditas redit testamento*. Comp. *Verr.* i. 45. The character of Crito is that of a worthy good man, which appears at once by what he says in relation to Chrysis. For though he was her heir-at-law, and came to take possession of what she had left, he is not so far blinded by interest, as not to condemn her for preferring riches got with infamy to an honourable poverty. — 5. *Salvete*. [*Crito goes up to Davus and Mysis.*] — 6. *Sobrinus*. *Sobriini* were the children of cousins-german. *Conjunctiones consobrinorum sobrinorumque*. Cic. *Off.* i. 17.

8. *Itan' Chrysis?* “Chrysis is, then, no more?” This manner of expression carries with it a great deal of mildness and tenderness. The ancients avoided as much as possible the mention of any thing that sounded harsh and shocking to nature; and, where necessity required it, they endeavoured to soften it as far as they could. — *Nos pot quidem miseras perdidit*. “She has, indeed, left us very disconsolate.” *Pol* here is a short syllable. *Itan' Chrys.* in the beginning of the verse is an anapest. — 9. *Quid vos, &c.* That is, *Quid vos agitis? quo pacto vivitis? satine recte agitis?* — *Nosne? sic ut quimus.* “We? — as we can, as the old saying goes, when as we would we cannot.” This, from the manner in which it is here said, appears to have been a proverb. It serves as an excuse both for their present and past way of life; and no doubt Mysis had it in her mind to persuade Crito, that necessity, and not choice, had compelled Chrysis to follow the way of life she had betaken herself to. The same sentiment occurs ii. 1. 5, and in Zeno-bius: Ζῶμεν γὰρ, οὐχ ὡς θέλουμεν, ἀλλ' ὡς δυνάμεθα. — 10. *Aiunt*. A spondee.

12. *Utinam!* "Would she had!" — *Haud auspicato*. "With no good luck." Comp. iii. 3. 1. — *Huc me attuli*. Ruhnken prefers this to the common reading, *huc me appuli*. So *se auferre* for *discedere*, or *abire*, *Phorm.* iii. 3. 26. Thus in Plaut. *Amph.* iii. 4. 6, *huc me affero*. — 13. *Huc tetulisse pedem*. "I had set foot here." *Tetulisse*, an antique form for *tulisse*. *Ferre*, *inferre*, and *efferre* and *referre pedem*, are phrases common in the poets. Comp. *Adelph.* ii. 2. 19: Virg. *Æn.* ii. 657; *Georg.* i. 11. So *huc in hanc urbem pedem intro tetulit*. Plaut. *Menæch.* ii. 3. 30. This may serve to confute those critics who deny that *tetulisse pedem* is the language of a comic poet. See v. 1. 13. — 15. *Quæ*. Supply *bona*. — *Hospitem*. For *peregrinum*. Madame Dacier observes, that it appears from Xenophon (*de Repub. Athen.*), that all the inhabitants of cities and islands in alliance with Athens were obliged, in all claims, to repair thither, and refer their cause to the decision of the people, not being permitted to plead elsewhere. We cannot wonder, then, that Crito is unwilling to engage in a suit so inconvenient from its length, expense, and little prospect of success. — 16. *Lites sequi*. "To institute," or "carry on a suit." The same phrase occurs in the *Adelph.* ii. 2. 40. So *bella sequi*, Virg. *Æn.* x. 66. But *secter lites* is read in *Phorm.* ii. 3. 61. — *Quam facile atque utile*. "How easy and advantageous," meaning that it would be both difficult and useless. Comp. i. 5. 52. — 18. *Ei*. A monosyllable. — 19. *Grandiuscula*. "She was pretty well grown up." — 20. *Sycophantam*. *Sycophanta*, Συκοφάντης, from συκοφαντέω, (σῦκον, "a fig," and φαίνω, "I show,") was a name given at Athens to every person who informed against those who exported figs contrary to law; hence "an informer," "a false accuser," "a calumniator," "a pettyfogger," "a swindler." The Scholiast on Aristophanes makes this remark: Ἐκαλοῦντο οὖν συκοφάνται, ὡς τὰ σῦκα φαίνοντες. Ἐπεκράτησεν οὖν ἐξ ἐκείνου τοῦνομα πρὸς πάντας τοὺς πανούργους. — 21. *Tum, ipsam despoliare non lubet*. "Besides, I am not disposed to deprive her of what she has."

22. *Antiquum obtines*. Supply *morem*, or *ingenium*. "You still retain your good old-fashioned honesty," or "you preserve your accustom'd good nature." The ellipsis is supplied in the *Hec.* v. 4. 20. *Obtinere* often signifies "to retain," "preserve," "hold fast," and "persist" in any thing. Comp. *Adelph.* v. 3. 28. — 23. *Quando*. For *quoniam*. — 24. *In tempore hoc*. For *hoc tempore*, as in Cic. *pro Quint.* c. 1. Donatus, says Madame Dacier, is the only commentator who has set the beauty of this passage in a true light. Davus is unwilling that his master should see him, because he knew that Chremes was with him, and he apprehended that Simo might oblige him to assure Chremes that Pamphilus had entirely broken off with Glycerium; which might, perhaps, undo all he had hitherto contrived to embroil matters.

 ACT V. SCENE I.

As Chremes, by overhearing the conversation between Davus and Mysis, was entirely determined against the match, he leaves them with a design of finding out Simo, and letting him know the reason of his having changed his mind. Accordingly, Chremes addresses Simo in

a tone of discontent, as if he thought himself injured by him,' in being urged so much to what he thought must make his daughter miserable, merely because Simo fancied he might, by that means, reform his son. This gives rise to a very warm and interesting conversation, till Davus is by chance seen coming from the house of Glycerium, which quite alters the strain of their argument.

The metre of this scene is Tetrameter Trochaic Catalectic.

1. *Satis*. Two short syllables. — *Spectata*. See note i. 1. 64. — 2. *Incepi adire*. For *adii*. Comp. iii. 2. 13. — 3. *Illusi vitam filiaē*. *Vitam* for *famam*. "I had almost fooled away my daughter's happiness." — 4. *Immo enim*. For *immo vero*, "nay, truly," as in the *Eun.* ii. 3. 64. Comp. *Cæs. B. G.* v. 6. — 5. *Ut beneficium*, &c. "That you now grant in reality the favour you lately promised in words." *Initum* for *inceptum*. *Re* is opposed to *verbis* by antithesis. See *Adelph.* ii. 1. 10. Simo did not rightly apprehend the meaning of the above general accusation, and therefore has recourse to entreaties that Chremes will persevere in what he had promised. — 6. *Vide quam iniquus sis præ studio*. "Mark, how unjust you are, through wilfulness!" Chremes had spoken hitherto only in general terms, but here he comes to give the particular reasons for his refusal, that Pamphilus was so engaged to another, that it was no less than giving up his daughter to certain misery, to marry her to him. *Præ studio*, that is, *propter studium*, "through a desire of serving your son." *Vidē quam in* is a tribrach; and *dūm id ef.* an anapest. — 7. *Neque modum*, &c. "You neither set bounds to my compliance, nor consider what you request." *Modus* means that boundary beyond which it is not proper to pass. Comp. *Heaut.* iv. 5. 7. — 8. *Remittas jam*, &c. "You would cease to burthen me with unjust demands." *Remittas*, for *omittas*. *Injuria* is used in the same sense by Plautus, *Pæn.* iii. 6. 14.

10. *In alio occupato amore*. "To one possessed with other love." — *Ab re uxoria*. For *a nuptiis*: "averse to marriage." So *res pecuniaria*, by the same circumlocution, is used for *pecunia*; *res frumentaria* for *frumentum*; *res rustica* for *agricultura*, &c. — 11. *In seditionem*. "To force her into a life of discord." *Seditio* is often used for the domestic strife of married people. See *Cic. Att.* ii. 1. Servius on *Virg. Æn.* i. 149, derives it from *se* and *itio*. — *Incertas nuptias*. "Crazy nuptials;" i. e. into a marriage with a man whose fidelity cannot be relied on. Comp. *Ovid, Epist.* v. 107. — 12. *Ejus labore*, &c. "By her sufferings and misery, to work a cure for your distempered son." — 13. *Dum res tetulit*. "While the case permitted." So *osculum tetuli tibi*, *Plaut. Amph.* ii. 2. 84. Comp. *iv.* 5. 13. — *Feras*. "Pray, be content." — 14. *Hinc civem*. "An Athenian citizen." — *Nos missos face*. "Prithee, release us from the contract."

15. *Per ego te Deos oro*. See note on iii. 3. 6. Simo still persists in his endeavours to prevail with Chremes, and would, if possible, persuade him, as he himself believed, that all was no other than pretence, to retard the marriage. His chief argument is taken from the persons themselves, and the interest they had in doing so. And he adds, that when once the marriage is concluded, all this will cease, because they will find it vain to contend any longer. — *Illis*. Glycerium and her confederates. — 16. *Quibus id maxume utile 'st*, &c. "Whose advantage it is to make him appear as vile as possible." — 17. *Nuptiarum gratia*. "For the purpose of breaking off the match." — *Ficta atque*

incepta. "Forged and contrived;" "feigned and concerted." See i. 3. 15. Eugraphius reads *atque inventa*. — 19. *Scio*. "I know — 'tis all mere artifice." — 20. *Vero vultu*. "Ay, but with unfeigned countenance; and when neither knew that I was there." — 21. *Credo*. "I believe it." — *Id facturas*. "That the Andrian and her confederates would attempt this." — 22. *Et nescio quid*, &c. "And somehow I forgot to tell you of it to-day, as I intended." Comp. *Eun.* ii. 2. 60; ii. 3. 7; iv. 3. 7. Donatus and Bœcler thus arrange these words, and fill up the ellipsis: *Nescio propter quid oblitus sum dicere tibi hodie contra quam volui*. This was a form commonly used when any thing to be done had escaped the memory.

 ACT V. SCENE II.

Davus, at the end of the last act, had gone in with Crito to Glycerium, because he did not wish to be seen by the old man. There we are to understand, that the conversation had turned upon Glycerium's parents, and whether she had found them. Crito relates before Davus the circumstance of her having been shipwrecked at Andros, and the great probability of her being a citizen of Athens. Davus, thinking the proofs indisputable, is represented here as coming in high spirits from the house of Glycerium. The poet conducts with wonderful art and judgment this appearance of Davus. He comes out with an air of triumph and assurance, as now confident that there is no further danger. By this means his reverse of fortune appears the greater, and more strongly touches the imagination of the reader.

Of this scene, verses 16, 19, 20, 21, 22, are Tetrameter Iambics Acatalectic; 25 to 30, Trimeter Iambics. The remaining verses are Tetrameter Trochaics Catalectic.

1. *Animo nunc iam otioso*, &c. [*Davus to himself, as he comes out from Glycerium's house*:] "I would now have them set their minds at rest." *Otioso* for *seculo*, *tranquillo*. Comp. *Eun.* v. 3. 10. — *Hem! Davum tibi!* "Hah! there's your Davus for you!" — 2. *Unde egreditur?* [*With astonishment*,] "Ha! whence comes the knave?" — *Meo præsidio*, &c. [*Davus, to himself*,] — *Quid illud mali est?* [*Simo listening*,] "What mischief is this?" — 3. *Ego commodiorem hominem*, &c. [*Davus, to himself*,] "A more commodious man, arriving just in season, at a time so critical, I never knew." — *Scelus, quemnam hic laudat?* [*Simo listening*,] "The villain! who is that he praises?" — 4. *Omnis res est jam in vado*. [*Davus, to himself*,] "All is now safe." A proverbial phrase, denoting the most perfect security. Thus *Plaut. Aul.* iv. 10. 73. *Jam esse in vado res videtur*. For though shallows are dangerous to sailors, yet they afford the greatest security in swimming. — *Cesso alloqui?* [*Simo, in indignation*,] "Why do I not speak to him?" — 5. *Herus est*. [*Davus turning about*,] — *O, salve, bone vir!* [*Simo to Davus, sneeringly*,] — *O noster Chreme!* Donatus fancies that Davus, by *noster*, tacitly insinuates that Glycerium was found to be the daughter of Chremes. This, however, does not appear till towards the end of the fourth scene; nor could Davus, at present, have the least apprehension of it. As he knew he had been seen coming out from Glycerium, he means to soften them by this little piece of dissimulation,

which is, besides, a proper introduction to what follows: "All is now prepared within;" as if he already considered Chremes as the father-in-law of Pamphilus. — 6. *Curasti probe*. [*Simo to Davus, ironically,*] "You have taken special care."

7. *Ubi voles, arcesse*. "You may now send for the bride when you will." *Ubi* for *quandocumque*. — *Id enim vero hinc nunc abest*. [*This is said ironically.*] "That, to be sure, is all that is wanting now." *Abest* for *deest*, as in Plaut. *Stich.* v. 4. 29; *Epid.* i. 1. 25. See Burmann on Virg. *Æn.* viii. 47. — 8. *Etiam tu hoc responde*. "And will you answer me this: What business had you in that house?" [*Pointing to the house of Glycerium.*] So *etiam taces*? "And are you silent?" *Adelph.* iv. 2. 11. Comp. Petron. c. 21. — *Mihin'*? Davus here, not knowing what to answer, endeavours to gain time, partly by repetitions, partly by evasive answers. — 9. *Quam dudum*. "How long ago." — 10. *Cum tuo gnato una*. "I only went in just now with Pamphilus." The poet here makes Davus so disconcerted and frightened, that he forgets all his cunning, and betrays Pamphilus. The fable itself required this, for the poet now wants to come to the unravelling of the plot. However, to preserve in some degree Davus's character of presence of mind, though he does not dare to speak to his master, he recovers himself somewhat by turning suddenly to Chremes, and telling him what he had heard from Crito the Andrian, which, to set off the more artfully, he does with an air, as if he gave but little credit to it. — 12. *Quid illum censet*? That is, *propter quid censet illum ibi esse*? [*Sneeringly.*] "Why, for what do you think? Only to scold her a little, to be sure." Comp. *Adelph.* iv. 5. 22.

13. *Immo vero, &c.* "Nay, but you shall hear from me, I promise you, an unwarrantable piece of impudence." *Immo vero* denies what Chremes had asserted: "Nay, that's not it, but," &c. — 14. *Ellum*. For *en illum*: "I will describe him." — *Confidens, catus*. "Confident and shrewd; his look bespeaks him of some consequence." *Confidens* is a word which the grammarians call *vox media*, a word of double import, sometimes taken in a good, sometimes in a bad sense. The Scholiast on Hor. *Sat.* i. 7. 7, explains it thus: *confidens in malis, sed fidens in bonis*. It is to be taken in a favourable sense here. — 16. *Tristis severitas inest in vultu*. "A grave severity is in his face, and credit in his words." So *tristis iudex*, Cic. *Ver.* i. 10. Comp. Nepos, *Epam.* c. 2. — 17. *Quidnam apportas*? Whatever is brought from a foreign land is said *apportari*. Comp. i. 1. 46. — 19. *Verbum si addideris*. Aposiopesis. — 20. *Sublimem hunc intro rape*. "Take up this fellow, and carry him in instantly." This expression was usual when one was to be hurried away with violence, so as not to be suffered to touch the ground. Comp. *Adelph.* iii. 2. 18. — *Quantum potes*. For *quam celerrime*. Comp. *Eun.* ii. 3. 86; *Phorm.* iv. 3. 69.

23. *Ego jam te commotum reddam*. "I will presently make you tremble." This is said in allusion to Davus's speech vs. 1. *Animo nunc jam otioso esse impero*. — *Tamen etsi, &c.* "But though what I have now told you should prove true." To this Simo replies, "Though it should prove true or false," &c. — 24. *Atque audin'*? "And, do you hear? bind him, hands and feet." It was usual with the Athenians to put a wooden collar (κύφων) on criminals, for the purpose of pressing down their head, and then to bind them, hands and feet, like a calf. This punishment was called *κύφωνισμός*. — 27. *Et illi, patrem*.

That is, *et illi ostendam quid periculi sit fallere patrem*. — *Ne sævi*. "Be not in such a rage." *Ne* is joined with an imperative. *Ne sævi*, *magna sacerdos*, Virg. *Æn.* vi. 544. *Sævus* is used for *iratus*, *Phorm.* v. 1. 17. See Burmann on Ovid, *Art. Am.* i. 18. — 28. *Pietatem gnati!* "Oh, the impiety of a son!" or, "Is this the piety of a son?" *Pietatem* in irony for *impietatem*. Donatus supplies *vides*. — 29. *Tantum laborem capere*, &c. Supply *me* from *mei* in vs. 28. "That I should feel all this for such a thankless son!" Comp. i. 5. 10. — 30. *Age, Pamphile*. [*Calling aloud at the door of Glycerium.*]

ACT V. SCENE III.

Pamphilus, as he comes out from the house of Glycerium, hearing himself named, and finding that it is his father, is quite confounded. Chremes, in this scene, endeavours to moderate Simo's anger, and bring him to reason. Pamphilus behaves with great submission, and, unable to stand out against his father's anger, promises an entire resignation; but, as he is uneasy at lying under any unjust suspicions, entreats of his father that he would suffer him to clear himself from the charge of having suborned Crito. This at last he obtains through the intercession of Chremes, by which a way is laid open for unravelling the plot, and discovering the parents of Glycerium.

Of this scene vss. 1—24 are Trimeter Iambics; 25—32, Tetrameter Trochaics Catalectic.

1. *Omnium*. Supply *nequissime*, which Chremes, by interruption, prevented him from saying. — 2. *Rem potius ipsam dic*, &c. "Ah, rather speak at once your purpose, and forbear reproach." — 3. *Gravius*. "Too severely." Comp. *Adelph.* i. 2. 60; *Cic. Verr.* iii. 58. — 4. *Ain' tandem*, &c. "And do you say then that Glycerium is a citizen?" This is a formula used in inquiring about any thing which seems wonderful. Comp. *Phorm.* ii. 3. 26; *Cic. Div.* ix. 21. — *Ita prædicant*. Comp. i. 2. 21. — 5. *O ingentem confidentiam*. "Oh amazing impudence!" — 8. *Adeo impotenti esse animo*. "To be so little master of himself." — 10. *Tamen hanc habere*, &c. "To wed himself to shame and this vile woman." There was a law among the Athenians, that no citizen should marry a stranger; which law also excluded such as were not born of two citizens from all offices of trust and honour.

11. *Modone id demum*, &c. "Is it only now at length you feel your wretchedness?" — 12. *Olim istuc, olim*. Madame Dacier observes justly upon this passage, that it is perfectly fine, and includes a maxim of the deepest philosophy. Men never think themselves unhappy, till the disasters, that are the necessary effects of their own folly, actually come upon them; whereas, if they were to judge right, they ought to date themselves unhappy from the very moment that, by their own choice, they have abandoned themselves to those follies which unavoidably bring these calamities upon them. — *Cum ita animum induxti tuum*. "When you had so determined in your mind:" "when you had made up your mind." The pronoun *tuum* is unusual in this phrase. Comp. iii. 3. 40. — 13. *Quod cuperes, aliquo pacto efficiundum tibi*. Supply *esse*: "To gratify your passion at any rate." — 14. *Vere in te accidit*. "Was really applicable to you." *In te convenit; ad te*

pertinuit, are phrases of the same import. Comp. *Phædr.* i. 14. 17. — 15. *Cur me macero?* "Why afflict myself?" Comp. *Eun.* i. 2. 107; *Livy*, v. 54. — 16. *Solicito*. Comp. iv. 2. 6. — 18. *Habeat, valeat, vivat*. A formula of granting any thing reluctantly and in anger. Comp. iv. 1. 25. — 19. *Quid mi pater, &c.* "Why this language? you can have no need of this, father." Donatus is full of admiration of this speech, and tells us it was not taken from Menander, but original in Terence. For this use of *quasi* see note iii. 3. 12. *Hujus* for *mei*. Comp. *Virg. Æn.* ix. 205. This is common enough in Greek. — 20. *Inventi*. See note iii. 3. 39. — 21. *Adducti, &c.* "Witnesses suborned, to prove that she is a citizen." Comp. *Eun.* iv. 1. 9. — *Viceris*. "You have gained your point." A mode of angry and indignant concession. Comp. *Cæs. B. G.* v. 30. See Drakenb. on *Livy*, 4. 2.

22. *Licetne pauca?* Supply *dicere*. — 23. *Tamen audi*. *Tamen* is never placed first in a sentence but when something is omitted. It generally refers to *etsi, quamvis, quanquam, &c.* Here we may supply *Etsi Pamphilus nihil dicere possit*. Comp. *Livy*, ii. 45, and see Drakenb. on *Livy*, xl. 56. — 25. *Hanc*. Not *Glycerium*, for this name would be offensive to his father. — 26. *Tibi me dedo*. "To you I yield myself completely." *Dedere* is usually said of an army surrendering to its victorious enemy. — *Quidvis oneris impone*. "Lay any injunction you please upon me: command me." — 27. *Hanc vis mittere?* "Say I shall abandon her." *Amittere* in some editions for *dimittere*. Comp. *Phorm.* i. 2. 91; *Phædr.* i. 13. 10. *Amittere* is applied to a wife that has been actually married, but *mittere* to one not yet married. See *Phorm.* iv. 3. 70; *Eun.* iv. 6. 13. — 28. *Allegatum*. "Suborned." — *Hunc senem*. Crito. — 29. *Sine me expurgem*. Supply *ut*. So *sine sciam*, *Livy*, ii. 40. — *Adducas!* "What! bring him here!"

30. *Da veniam*. "Prithee permit him." Comp. *Hec.* iv. 2. 29. — *Sine te hoc exorem*. Supply *ut* as before: "Let me obtain this of you." *Oro* and *exoro*, like *rogo*, are followed by two accusatives. [*Exit Pamphilus.*] The whole of this speech is framed with wonderful judgment. The disposition of Pamphilus, naturally good, cannot bear his father's resentment; and if he promises to sacrifice all to please him, it is yet with such apparent reluctance, as discovered the restraint he put upon himself: nor are we to suppose that Chremes would be very forward in giving his daughter to a man whom he saw forced to marry against his will. — 31. *Quidvis cupio*. "I am willing to endure any thing to know that he has not deceived me." The above scene, admirable as it is, had not, it seems, sufficient temptation for Sir Richard Steele to induce him to include it in his plan of the *Conscious Lovers*. Bevil and his father are never brought into an open rupture, like Simo and Pamphilus, but rather industriously kept from coming to any explanation; which is the reason of the insipidity and want of spirit in their characters. It must be obvious to every reader how naturally this scene brings on the catastrophe. How injudiciously then has the English poet deprived his audience of the pleasure that must have arisen from it in the representation!

ACT V. SCENE IV.

In this scene, Chremes, by means of Crito, comes to know that Glycerium was his own daughter; which immediately reconciles Simo to his son's amour, and raises Pamphilus to the height of his wishes. It appears from what Crito says, as he is coming out of the house of Glycerium, that Pamphilus had been requesting him to do his utmost to convince the old men that she was really an Athenian.

The first twenty-five verses are Tetrameter Trochaics Catalectic; the rest, Tetrameter Iambics Acatalectic.

1. *Mitte orare*. "Forbear entreating; any of these three reasons would be a sufficient inducement with me to comply with your request." *Mitte* for *omitte*. So *pro nobis mitte precari*, Ovid, *Met.* iii. 614. — 2. *Vel tu*, &c. "Either because you request it, or that it is truth, or that I wish well to Glycerium." *Cupio* for *faveo*, as in Cic. *Div.* x. 4. — 4. *Quid tu Athenas insolens?* "What brought you to Athens, a thing so unusual with you?" *Insolens* is used in the same sense by Cæs. *B. C.* ii. 36. — *Evenit*. "It happened by chance." He is unwilling to own that he came in quest of the property left by his cousin Chrysis. — 5. *Men' quæris?* Here, without any introductory salutation on either side, Simo and the Andrian come to the point at once. — *Hinc, civem*. Comp. v. 1. 14. — 6. *Itane huc paratus advenis?* "Are you then come hither so well prepared?" *Paratus*, i. e. *dolis et mendaciis instructus*. Comp. ii. 4. 3; *Phorm.* ii. 3. 80. — 7. *Tune impune*, &c. "What! are you to proceed thus with impunity? You to come here and inveigle inexperienced youth into the commission of crime?" — 8. *Imperitos rerum*. "Inexperienced in the ways of the world." Comp. Cæs. *B. C.* i. 85; and see Gronov. *Obss.* iv. 3. — *Eductos libere*. "Liberally educated." Comp. i. 5. 39. — *In fraudem*. This is not to be taken so much in a passive sense, i. e. "into danger," as in an active signification, "into the practice of deception." Ruhnken prefers the former. Comp. Virg. *Æn.* x. 72. — 9. *Eorum animos lactas*. "And soothe their minds with fair promises?" Comp. iv. i. 24. — 10. *Ac meretricios*, &c. "And then with marriage solder up their harlot loves?" This is a continuation of what Simo had been saying vs. 9, when he was interrupted by the astonished Crito with "Have you your wits!" The verb *conglutinare* is used by Cicero, *Div.* xi. 27.

11. *Metuo, ut substet hospes*. [*Pamphilus aside.*] "I fear the stranger will not bear this." Comp. *Hec.* i. 2. 26. — 13. *Itane attemperate evenit*, &c. "Has it happened by chance that he should come here so very opportunely on the very day of the marriage, though never before?" *Evenit* alludes to what Crito had said vs. 4. — 15. *Pro illa re*. An useful hint for rebutting Simo's accusation. See iv. 5. 4. — *Illum*. Crito. [*This Pamphilus says aside.*] — 16. *Sycophanta*. "A swindler." Comp. iv. 5. 20. — *Hem!* [*Crito, in a passion.*] "How, what do you mean?" — *Sic, Crito, est hic: mitte*. [*Chremes appeasing him.*] "It is his way, Crito; he is naturally prone to anger; do not heed him." The original, according to Donatus, was οὕτως αὐτὸς πέφυκε. Comp. *Phorm.* iii. 2. 43; Petron. c. 38. — *Videat, qui siet*. "Let him look to it himself; it is nothing to me, nor do I care what he is." See Drakenb. on Livy, xlii. 14. — 17. *Si mihi perget*. "But if

he will persist," &c. Εἰ δὲ κακὸν εἴποις, τάχα κ' αὐτὸς μείζον ἀκούσῃς. Hesiod Ἔργ. κ. Ἡμ. B. 721. Λόγους γὰρ οὐ φίλους ἀκούσεται. Eurip. *Andr.* 427. — 18. *Ego istæc moveo, aut curo?* [*Crito, turning to Simo,*] "Am I the promoter of these things, or do I make them my concern?" *Movere* signifies "to undertake," "design," or "attempt." See Livy, xxiii. 39. Some take it here in the sense of *turbare*, "to disturb:" — "Am I the disturber of these nuptials?" There is a great emphasis to be laid on the pronoun *ego*. This *Crito* says with an air of indignation, in reply to the charges of *Simo*. — 19. *Audierim*. Supply *ex Phania*. Comp. vs. 28. — 20. *Ad Andrum ejectus est*. "Was cast upon the coast of Andros." Comp. i. 3. 17. — 21. *Et istæc, &c.* "And with him this very woman, then an infant." — *Applicat. Applicare se ad aliquem* signifies to apply to a person of superior rank in any case of emergency or distress. It was usually said of inferiors, foreigners and exiles, who selected for themselves some wealthy and powerful person as their patron. The patron became heir to the property of all such dependants, if they died intestate. See Gronov. *Obs.* i. 9.

22. *Fabulam inceptat*. "He begins a long story," *sc.* all a romance. — 23. *Itane vero obturbat?* "And does he mean to interrupt me?" Comp. Plin. *Epist.* ix. 13. — 24. *Eum*. A monosyllable; or the verse may be scanned as an Iambic. — 25. *Nomen tam cito?* "What! ask his name so soon?" — 26. *Hem perii*. This, says Ruhnken, is not a formula of despair, but of admiration. Comp. *Eun.* ii. 3. 69. "Good heavens!" — 27. *Rhamnusium*. "An inhabitant of Rhamnus." This was a maritime town of Attica, near which the more wealthy Athenians had country seats. Here was the celebrated temple of Nemesis, the goddess of revenge, called Rhamnusia. — 29. *Quid eam tum?* "But what did he then say of the girl?" — *Cujam igitur*. "Whose daughter then?" Comp. iv. 4. 24. — 30. *Certe mea 'st*. Schmieder arranges this verse thus:—

CH. *Certe mea est*. PA. *Quid ais?* SI. *Quid tu ais?* CH. *Arrige aures, Pamphile!*

— *Arrige aures*. "Hark! attend." An expression transferred from animals, which straighten up their ears to listen. See Servius on Virg. *Æn.* ii. 303.

32. *Persequens*. This is put here for the simple *sequens*, as in Livy, v. 40. — 33. *Postilla, &c.* "Since when I have heard no news of him till now." *Postilla* for *postea* is usual with the comic poets. — 34. *Quid illo*. For *quid de illo*. — *Vix sum apud me*. "I am scarcely myself." Comp. ii. 4. 5. — 35. *Mirando hoc tanto, &c.* "In admiration at this so great and sudden happiness." — 36. *Næ*. "Truly." Gr. *val*. See Prol. vs. 17. — *Multimodis*. "For many reasons." Or it may be put for *valde, vehementer*. Comp. *Heaut.* ii. 3. 79; *Phorm.* iii. 1. 1. — *Credo*. "I do believe you." This is an usual reply to the congratulation of friends. Ruhnken thinks *credo* put here for *gratias ago*. Comp. *Eun.* v. 8. 21; *Adelph.* v. 9. 15. — 37. *Unus scrupulus, &c.* "But one doubt, one difficulty remains, which gives me pain." *Scrupulus* signifies a small pebble, which hurts the feet in walking. Hence it is put for *molestia*, or *difficultas*. Comp. *Phorm.* v. 8. 30. For *male habet* see note on ii. 6. 5. — *Dignus es cum tua religione, odium*. [*Pamphilus aside.*] "Away with you and your scruple: you raise doubts where there are none." Vossius takes *dignus odium* as put

elliptically for *dignus ad odium*. Bentley and Ruhnken suppose an aposiopesis after *religione*, and take *odium* as said for *homo odiose*. — 38. *Nodum in scirpo quæris*. This is a proverbial expression, signifying that a plain case is made to appear difficult. *Scirpus*, “a bulrush,” on which there are no knots. — *Quid istuc est?* “What doubt is that?”

40. *Numquid meministi?* *Numquid* for the simple *num*, as in Livy, vii. 25. — *Id quæro*. “I am endeavouring to recollect it.” — *Egon’ hujus*, &c. [*Pamphilus to himself*,] “Shall then his memory oppose my bliss, when I can minister the cure myself?” — 43. *Omnes nos gaudere hoc*, &c. “I trust, Chremes, you believe that we all rejoice at this discovery.” A similar repetition to *credo credere* occurs again v. 5. 2. — 44. *Quid restat?* “What now prevents that I should marry her?” or, according to Schmieder, “What now prevents our reconciliation?” — 45. *Jamdudum*. This refers here, not to time, but to the measure and degree of the thing. It is equivalent to *satis superque*, “abundantly,” as in the *Eun.* iii. 1. 58. — 46. *De uxore*. [*To Chremes*,] “With respect to my wife Glycerium, as I have already obtained her, Chremes, I hope, will have no objection.” *Causa optuma’st*. “Your reason is unobjectionable.” — 47. *Nempe*. *Pamphilus*, turning to his father, says in a suppliant voice, “Surely,” — intending to have said, “Surely, Sir, you will not object now? you will not hold (*quid aliud*) a different sentiment from that of Chremes?” To this Simo replies, *Id scilicet*. Supply *ait*. “I certainly assent.” *Id*, the same as Chremes. Hereupon Chremes, finding all parties had consented, names the portion. Donatus, and some others after him, understand these words of Simo and Pamphilus as requiring a fortune of Chremes with his daughter: and one of them, Guyetus, says that Simo, in order to explain his meaning, should, in the representation, produce a bag of money. This surely, says Colman, is precious refinement, worthy the genius of a true commentator.

48. *Decem talenta*. Equal to £1937. 10s. The Athenians computed their money by Drachmæ, Minæ, and Talents. A Drachma was equal to $7\frac{3}{4}d.$ of our money: 100 Drachmæ made 1 Mina = £3. 4s. 7d.; and 60 Minæ, 1 Talent = £193. 15s. — *Accipio*. To confirm the portion, it was necessary that the party to whom it was offered should say *accipio conditionem*. — *Mecum*. Supply *veni*. — 49. *Nam illam*, &c. [*Exeunt Chremes and Crito*.] “Crito is, as Donatus calls him, *persona in catastrophæ machinata*; a character formed to bring about the catastrophe. To supply his place in the fable, Sir Richard Steele has converted Phania, the brother of Chremes mentioned in the foregoing scene, into a sister, and substituted Isabella for Crito. But here, I think, and in almost every circumstance of the discovery, the art of the English poet is much inferior to that of his original. Isabella does not maintain her importance in the drama so well as Crito. Indiana indeed serves to add a degree of pathos to the scene; but the relation of the incidents of her life, and throwing off her little ornaments in a kind of tragedy-rant, till Isabella appears to unravel the mystery, is surely much less natural than the minute detail of circumstances so finely produced by our author. It is, says Donatus, the greatest praise, when the spectator may imagine those things to happen by chance, which are produced by the utmost industry of the poet.” — Colman.

50. *Davo ego istuc dedam jam negoti*. “I will presently give that

charge to Davus." *Dedere* in this sense is unusual. The proper phrase is *dare id negotii*. Terence, it is supposed, avoided using *dabo* in the same clause with *Davo*, on account of their very great similarity of sound, especially in a Roman mouth, the Latin V and B being pronounced nearly alike. — 51. *Qui?* "Wherefore?" — *Ex sese*. "Of his own." — 52. *Non recte vinctus 'st*. Pamphilus by *recte* meant the same as if he had said *non juste*; but the old man answers him jokingly, "But I ordered that he should be properly bound, neck and heels."

ACT V. SCENE V.

At the end of the last scene, Simo retires to give orders for setting Davus at liberty. Pamphilus, in the mean time, is expressing his joy at the good fortune that had befallen him; and Charinus coming behind, overhears all.

The metre is Iambic Tetrameter Acatalectic. See Hermann *Elem. D. M.* p. iii. (Glas. 1817.)

1. *Proviso*. [*Enter Charinus, behind:*] "I come forth to see." See note on ii. 4. 1; and Comp. *Eun.* iii. 1. 4; *Adelph.* v. 6. 1. In this verse the final of *eccum* is not elided. — 2. *Putet, non putare*. See note on v. 4. 43. — 3. *Ego Deorum vitam, &c.* Epicurus had said that the gods were immortal, because they were exempt from all cares, dangers, and misfortunes; but Terence here gives another reason, which expresses the joy of Pamphilus better; for he says that their immortality proceeds from the solidity and duration of their pleasures. — 4. *Propriæ*. "Perpetual." See note on iv. 3. 1. — *Mi immortalitas parta'st*. "My soul hath her content so absolute," Shakespeare's *Othello*, ii. 1. Comp. *Heaut.* iv. 3. 15; *Hec.* v. 4. 3; *Propert.* ii. 14. 9. — 5. *Si nulla unquam ægritudo huic gaudio intercesserit*. "If no mischance ever step in between me and this happiness." — 6. *Sed quem ego, &c.* "But what bosom-friend chiefly shall I wish for?" *Mihi dari for mihi obviam dari*. See *Eun.* iv. 3. 5. — 7. *Quid illud gaudi est?* [*Charinus listening.*] "What rapture is this?" — 8. *Mea gavisurum gaudia*. "Will join in transport with me." *Gaudere gaudium* is similar to *cœnare cœnam, somniare somnium, servire servitutem, vivere vitam, &c.* See Perizon. on Sanct. Minerv. iii. 3.

ACT V. SCENE VI.

Davus is now set at liberty, and comes out looking round him for Pamphilus. When they meet, he is informed of all that has happened, and Charinus being present, enters into conversation, by which all is cleared up, and the play concludes happily for the several persons concerned in it.

The metre is Trochaic Tetrameter Catalectic.

2. *Certe*. "True: I do not know what has happened to you, but I do know what has happened to myself." Donatus says *scio* is put for *persensi*. But Davus uses *scio* because Pamphilus had said *nescis*. — 3. *Et quidem ego*. "And I too." Comp. v. 4. 52. — *More hominum*. "As generally happens" — "after the fashion of all human affairs."

An evil report circulates more speedily than a good one. — *Quod sim ego nactus mali*. “The misfortune I met with.” *Nancisci, adipisci, potiri*, are said as well of evils as of advantages. *Comp. Phorm.* iii. 1. 5; iii. 3. 10; *Nepos Att.* c. 21; *Gell.* i. 2. 4. — 5. *Factum bene!* “O, happy chance!” *Comp.* i. 1. 78. — *Hem!* [*Charinus listening,*] “How is that?” — 6. *Pater amicus summus nobis*. “Her father is our greatest friend.” — *Narras probe*. “Charming news!”

7. *Num ille somniat, &c.* [*Charinus listening.*] We are very apt to dream of things that have before much engaged our thoughts. *Comp. Lucr.* iv. 959. From this passage of Terence, Virgil seems to have got the idea of the beautiful line: *Credimus? An qui amant ipsi sibi somnia fingunt?* *Ecl.* viii. 108. — 8. *Tum de puero*. Supply *quid fiet*. *Comp.* ii. 3. 26. — 9. *Solus es, &c.* These words intimate the greatest happiness. *Comp. Phorm.* v. 6. 14. Bentley and Perlet cite here a Greek proverb from Menander: **Ὁν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος*. — 10. *Colloquar*. [*Charinus comes forward.*] — 12. *Tuus est*. “Is your friend.” *Comp. Eun.* ii. 2. 39; *Ovid, Epist.* iii. 80; *Trist.* v. 4. 23; *Cic. ad Q. Fr.* ii. 1. — 13. *Adeo*. “At this time.” — *Illum*. Chremes, who had gone with Crito into the house of Glycerium. — 15. *Auferant*. *Abducere* is the word usual in this case. But the poet uses the verb *auferre*, because Glycerium is now supposed to be confined to her bed. — *Quid cessas?* [*Exeunt Pamphilus and Charinus.*] — 16. *Ne exspectetis*. [*Davus turns and addresses the audience.*] — *Plaudite*. We learn from Horace, (*Epist. ad Pis.* 155,) that all the tragedies and comedies performed at Rome, ended in this manner: *Donec Cantor vos PLAUDITE dicat*. Who the *Cantor* was, is a matter of dispute. Some think it was a single actor, some suppose it to have been the whole chorus. Before the word *Plaudite* in all the old MSS. is an Ω. Some assert, that as it is the last letter of the Greek alphabet, it merely signifies *finis*; others, that it stands for Ωδὸς, *Cantor*. Bentley says it is a corruption of *ca.* for *Cantor*, denoting that the word *Plaudite* was said by him.

After *Plaudite*, in all the old copies of Terence, are these two words: *CALLIOPIUS RECENSUI*; signifying, “I Calliopius have revised this comedy.” And this, says Madame Dacier, proceeds from the custom of the old critics, who carefully revised all MSS.; and when they had read and corrected any work, certified the same, by placing their names at the end of it.

NOTES ON THE EUNUCHUS.

EUNUCHUS. *Εὐνοῦχος*. This play takes its name from Dorus, whom Phædria had purchased for Thais. It seems to have been the most popular of all the comedies of Terence. Suetonius and Donatus both inform us that it was acted with the greatest applause, and that the poet received a larger price for it, from the ædiles, than had ever been paid for any play before, viz. eight thousand sesterces, equal to sixty-four pounds twelve shillings of our money.

INSCRIPTION.

TIBIIS DUABUS DEXTRIS. "For Lydian flutes." See notes on the Inscription to the Andria. — ACTA II. That is, *acta secundum*. Some think we should read ACTA BIS DIE; for so writes Suetonius in his Life of the poet, *Eunuchus quidem bis die acta est*. Donatus says it was acted a third time. — M. VALERIO, C. FANNIO, COSS. M. Valerius Messala, and C. Fannius Strabo were Consuls, A.U.C. 592. A.N.C. 161.

CHARACTERS OF THE DRAMA.

PHÆDRIA. A son of Laches, from *φαιδρὸς*, "cheerful."

PARMENO. From *παρὰ τῷ δεσπότῃ μένων*, "attentive to and remaining with his master."

THAIS. From *θεατὸς*, "deserving admiration."

GNATHO. A name peculiar to a parasite. *Ὁ δὲ Γνάθων, οἷα μαθὰν ἐσθλὲν ἄνθρωπος καὶ πίνειν*, Long. *Past.* iv. See Lucian *de Parasito*. It is derived from *γνάθος*, "the jaws."

CHÆREA. Another son of Laches, from *χαίρων*, "rejoicing."

THRASO. From *θράσος*. "boldness."

PYTHIAS. A name given by the comic writers to some female servants: from *πυθομένη*, "inquisitive." See Hor. *Epist. ad Pis.* 238.

CHREMES. The commentators derive this name from *χρεμίζειν*, "to neigh."

ANTIPHO. A friend of Chærea. Some derive this name from *ἀντὶ* and *φαίνομαι*, "I appear;" others from *ἀντὶ* and *φημι*, "I speak." Muretus thinks it comes from *φῶς*, "a light."

DORIAS. A native of *Doris*.

DORUS. From *δῶρον*, "a gift."

SANGA. From *Sangaris*, or *Sangarius*, a river of Phrygia.

SOPHRONA. From *σώφρων*, "prudent," or "discreet."

LACHES. From *ἐλαχον*, 2. a. of *λαγχάνω*, "I obtain by lot."

PAMPHILA. From *πᾶσι φίλη*, "dear to all."

SIMALIO. From *simus*. See the characters of the Andria.

DONAX. From *δόναξ*, "a reed," which he used instead of a spear.

SYRISCUS. *Σύρισκος*, so called as being a native of Syria.

PLOT OF THE EUNUCHUS.

A certain citizen of Athens had a daughter, whose name was Pamphila, and a son called Chremes. Pamphila, while yet an infant, was carried off from Sunium by a band of robbers, who sold her to a Rhodian merchant. He, carrying her to Rhodes, made a present of her to a courtesan, with whom he was at that time much in love. She having received the girl, brought her up with the same care and tenderness as her own daughter Thais, insomuch that every body considered them as real sisters. Thais, who was somewhat older, on coming of age, removed to Athens in company with a stranger, who, dying shortly after, left her his heiress. Mean time a captain, by name Thraso, falls in love with Thais, and, after having lived with her a short time, went on a visit to Caria. During this period Thais's mother died, and her brother exposed Pamphila to public sale, hoping, that as she was very beautiful, and perfectly skilled in music, he might dispose of her to advantage. It happened at that time the captain was at Rhodes, and knowing nothing of what we have just related, he bought her, that he might present her to Thais on his return to Athens. Thais, after the departure of the captain, had aimed at securing another lover, named Phædría, an Athenian youth, the son of Laches. She had, moreover, got some hints with regard to Pamphila, and having conversed several times with Chremes, imagined she had pretty good reasons to believe that the girl, who had been educated with her at home, was that young man's sister. She therefore earnestly desired that she might have it in her power to restore Pamphila to her relations, and by that means do a good office to the girl, and at the same time secure the patronage of her relations. The captain returns, but hearing of Thais's engagements with Phædría, resolves not to present her with the girl, unless his rival is first discarded. Thais, who loved Phædría from her soul, is at a loss what course to pursue; but hoping that she might easily justify her conduct to Phædría, to please the captain she excluded him. Next day sending for Phædría, who was greatly offended at her behaviour, she endeavours to clear herself, and, after many entreaties, prevails with him to let Thraso seemingly have the preference, for the space only of two days; assuring him that as soon as she was in possession of the girl she would throw him off altogether. Phædría, that he might bear these two days' absence with less regret, resolves to go into the country, and recommends Parmeno to carry to Thais the Eunuch and Ethiopian girl, whom he had bought for her. Mean time as Pamphila is being conducted from Thraso's house to Thais, she is accidentally seen by Chærea, Phædría's younger brother, who is so violently smitten with her that he is ready to run any risk in order to obtain her; and cannot be at ease till he prevails on Parmeno to lead him to the house of Thais in the Eunuch's dress. To conclude, Thais having gone to supper to the captain's house, Chærea in the mean time succeeds with Pamphila. This

occasions very great disturbance; but at length the whole affair is cleared up; Thais is received under the protection of Laches, and Pamphila being acknowledged by her relations, Chærea marries her. Thraso, who had long been the dupe of all parties, is at length, by means of Gnatho his parasite, admitted into favour with Thais.

The scene is laid at Athens.

PROLOGUE.

In this Prologue, the author inveighs, according to his usual manner, against his adversary, whom, by enumerating some of his errors, he exposes to the greatest ridicule and contempt. He afterwards defends himself against the charge of having stolen the greater part of his fable from Nævius and Plautus. Finally, he begs the attention of the spectators during the representation.

This Prologue consists of Trimeter Iambics.

1. *Si quisquam est, qui studeat.* For *si qui sunt, qui studeant.* Bentley and Ruhnken read in the text *qui studeant*, the latter citing Livy, ix. 36; xxxviii. 26. But Hermann has shown that the singular, and not the plural, must be used here. *Placere se*, as in Sall. *Cat.* c. 1. *qui sese student præstare.* Comp. *Andr.* iv. 5. 2; Cic. *Off.* ii. 20. — *Placere bonis quam plurimis, et minime multos lædere.* “To please as many worthy men as possible, and give offence to few.” *Minime multos* is put for *paucissimos*, and is opposed to *quam plurimis*. Eugraphius interprets it: “To please the worthy rather than the many,” i. e. “the bad.” — 3. *In his, &c.* Among such Terence enrolls his name. *His* refers to the plural implied in vs. 1. *Nomen profitetur* is a metaphor from the enrolling of recruits, who, when they gave in their names, were said *profiteri*. Comp. Cæs. *B. G.* vi. 23; Livy, ii. 19. — 4. *Si quis.* Lucius Lavinius is meant. See Prol. to *Andr.* vs. 7. *Tum* is put here for *præterea*, as in Virg. *Ecl.* vi. 61. — *Inclementius.* “Too severely.” Thus Plaut. *Amph.* ii. 2. 110. *Hæc in me inclementer dicit.* Comp. Livy, ix. 34. — 6. *Responsum, non dictum esse, &c.* “That it is an answer, and not an attack, because he was the aggressor.” — *Dictum* here for *maledictum*. — 7. *Qui bene vertendo.* “Who by a faithful translation.” He means a servile, *verbum verbo* translation, which is a breach of the precept given by Horace, *Epist. ad Pis.* vs. 133. *Scribendo male* is the effect of *bene vertendo*, as Ruhnken properly explains it. *Bene vertendo, et easdem scribendo male* is therefore put for *bene vertendo easdem scripsit male, et ex Græcis, &c.* Some by *scribendo male* understand the arrangement of the scenes, and the manner of treating the subject.

9. *Menandri Phasma.* Φάσμα, “the Phantom,” was the title of a comedy of Menander. In this play a young man looking through a hole in the wall, which divided his father’s house from a neighbour’s, beholds a virgin of extraordinary beauty, and is affected with an awful reverence, as at the sight of a deity; from which the play is called “the Phantom.” The young man’s step-mother, who had the child by a secret amour previously to her marriage with his father, and educated her privately in the house of her next-door neighbour, is represented to have made the hole in the wall, and to have decked the passage with garlands and green branches, that it might look like a consecrated place, whither she daily went to her devotions, and used to call her daughter to converse with her there. The youth, coming by degrees

to the knowledge of her being but a mortal, his passion for her becomes violent. A marriage is at last brought about, to the great satisfaction of the mother and daughter, the joy of the lover, and with the consent of the father.

10. *Atque in Thesauro.* In the *Thesaurus*, or "Treasure," of Lavinius, a young man, having squandered his estate, sends a servant ten years after his father's death, according to the will of the deceased, to carry provisions to his father's monument; but he had before sold the ground, in which the monument stood, to a covetous old man, to whom the servant applied to help him to open the monument. Here they discovered a hoard of gold and a letter. The old fellow seizes the treasure, and keeps it, under pretence of having placed it there for safety during the times of war. The young man goes to law with him; and the old man is represented as opening the cause thus:

*Athenienses, bellum cum Rhodiensibus
Quod fuerit, quid ego prædicem?*

Terence ridicules this, because the young man who was the plaintiff should first show his own title to it. — *Causam dicere.* "To plead."

11. *Unde petitur.* The possessor and defendant in the suit. — 12. *Quam illic.* Supply *causam dicat*: otherwise it should have been *quam illum*. See note on the *Andr.* iv. 5. 3. — *Qui petit.* The plaintiff. — *Sibi.* For *suus*.

14. *Dehinc, ne frustretur ipse se, &c.* "Henceforward, let him not deceive himself, or cry I'm safe: he can say nought of me." — 15. *Defunctus jam sum.* "I now go off with applause;" or, "I am now out of danger." *Defungor*, like ἀπαλλάττομαι, signifies "I discharge," "go through," "undergo," "get rid of," "am freed from." Comp. Livy, ii. 35; iii. 8; iv. 52; *Adelph.* iii. 4. 63. — *Dicat.* For *objiciat*.

— 16. *Moneo.* "I caution him." Comp. *Andr.* Prol. vs. 22. — *Et desinat.* Supply *ut*: "And I advise him to cease provoking me." —

17. *Nunc quæ condonabitur.* *Condonare* is sometimes construed with a double accusative, one of the person, and the other of the thing. The accusative of the thing is retained in the passive. Comp. *Phorm.* v. 7. 54. Thus also we say, *docere aliquem philosophiam*, and in the passive, *doceri philosophiam*. — 18. *Quæ proferentur.* "Which shall be produced and made public." — 21. *Perfecit, &c.* "He obtained permission to examine it." — The word *inspiciundi*, says

Colman, certainly carries a stronger sense than merely to be present at the representation. The meaning of the whole passage I take to be this: that having obtained leave to peruse the MS. he furnished himself with objections against the piece, which he threw out when it came to be rehearsed before the magistrates. — 22. *Ibi.* Here an adverb of time, and is put for *tum*, or *ibi tum*. Comp. *Andr.* i. 1. 79. — *Occcepta'st agi.* This, says Madame Dacier, is a remarkable passage; for it informs us, that when the magistrates had bought a piece, they had it represented at their own house before it was played in public.

24. *Et nil dedisse verborum tamen.* "And yet he has not deceived us." This, says Bentley, is a joke of Lavinius upon Terence; for *fabulam dare*, as well as *verba dare*, signifies "to deceive." Comp. *Andr.* i. 3. 6. Others interpret these words thus: The poet had not

deceived them, because, in stealing the greatest part of his play from Nævius and Plautus, the audience would be better entertained than if the piece had been wholly his own. — 25. *Colacem*. Κόλακα, “The *Colax*,” or “the Parasite.” Bentley observes that the *Colax* of Nævius is nowhere mentioned, but the *Colax* of Plautus is cited by Nonius Marcellus. Nævius was before Plautus, and therefore could not write in conjunction with him. Besides, if Terence borrowed the characters of the Parasite and the Captain from Plautus and Nævius, Plautus must have borrowed from Nævius, so that the accusation will also carry an apology along with it. He therefore proposes to correct the passage thus :

Colacem esse nempe Plauti veterem fabulam.

But Bothe reads *Nævi aut Plauti*. The *Miles Gloriosus* of Plautus was not taken from the *Colax* of Ménander, but from another Greek play called Ἀλαζών, “the Boaster :” and the *Parasite* of Plautus is but a trifling character, never appearing after the first scene. — 27. *Imprudencia*. “Ignorance.” Comp. *Hec.* v. 4. 40. — 28. *Non quo*. Faërnus explains this by *non quod* : “Not that he studied theft.” — 31. *Et miles*. Comp. *Andr.* Prol. 13.

32. *In Eunuchum suam*. The pronominal adjective is used here in the feminine with reference to *fabulam*, or *comœdiam*. Thus in Virg. *Æn.* v. 122. *centauro invehitur magna*, with reference to *navi*. — 33. *Sed eas fabulas, &c.* “But that he knew those pieces were before made Latin, that he steadfastly denies.” It seems almost incredible that Terence should be ignorant of these two plays, written by Nævius and Plautus : but our wonder will abate, when we reflect that all the learning of the time was confined to MSS., which being few and not common, could not be in the hands of many. Besides, as it was not then so general a custom to collect in one volume all the works of the same poet, one might see some of his pieces without seeing the whole. — 35. *Quod si personis, &c.* The construction is : *Quod si nonli cet huic uti isdem personis, ac alii utuntur* : “But if it be not permitted to him to represent the same characters that others represent.” — 36. *Qui magis licet, &c.* The characters of a parasite and a soldier are as common and well known as those of a slave, an honest matron, a courtesan, or an old man. If, therefore, a poet is not allowed to give these characters because others have painted them before, he must be also forbid to bring on the stage the passions described in other pieces, love, hatred, suspicion, &c. ; for the passions are the same in all ages, and unchangeable as the characters. — 37. *Facere*. Ποιεῖν, “to exhibit.” — 41. *Prius*. For *olim*, as in Hor. *Od.* ii. 4. 2. Comp. ii. 2. 15. — 42. *Cognoscere*. See Prol. *Andr.* vs. 24. — 44. *Dare operam*. Originally a law phrase ; for when the judges were busy, and intent upon any cause, they were properly said *dare operam*. Hence it came to be applied in any case where diligent attention was required.

ACT I. SCENE I.

This scene represents Phædria deliberating with himself, and consulting with Parmeno how to act. Thraso, when in Caria, had bought Pamphila with a design of presenting her to Thais at his return ; but,

hearing of her engagement with Phædria, resolved to part with the girl on no other terms than those of her renouncing all communication with that youth. Thais, who desired above all things to have Pamphila in her possession, had the day before, to please the captain, denied Phædria admittance; but fearing he might take it ill, sends for him now, to explain her reasons, and be reconciled. Phædria, who was altogether a stranger to her motives, is introduced here as standing before the door, and so full of resentment at her behaviour on the former evening, that he resolves not to enter her house, though sent for.

The metre of this scene is the same as in the Prologue.

1. *Quid igitur, &c.* [*Enter Phædria in deep thought; and Parmeno.*] "And what then shall I do? not go? not now?" &c. The introduction of the word *igitur* intimates, that they had been deliberating before their entrance. This beautiful passage has been copied by Horace, *Sat.* ii. 3. 260, and by Persius, v. 172. Comp. Cic. *Nat. Deor.* iii. 29. Horace differs in nothing from Terence, but in an image he gives of a tempest, to explain more agreeably the word *incerta* of the original. — 2. *An potius ita me comparem?* "Or rather shall I so resolve?" Comp. *Phorm.* i. 1. 7. — 4. *Non, si.* For *non, etiamsi.* Comp. *Andr.* iv. 2. 12; *Livy*, v. 51. — *Si me obsecret.* Comp. *Ovid, Rem. Am.* 519; *Tibull.* ii. 6. 13. — 5. *Possis.* Supply *hoc perficere.* — *Nil prius, neque fortius.* "Nothing more excellent, nothing more brave." Comp. iii. 5. 19. *Fortius* is well illustrated by *Ovid, Trist.* vi. 6. *Fortior est, qui se, quam qui fortissima vincit Mœnia, &c.* Comp. *Prol. Andr.* vs. 27. — 6. *Pertendes.* *Pertendere* signifies "to persevere to the end." Comp. *Andr.* iii. 4. 9; *Heaut.* v. 5. 9. — 7. *Ubi pati non poteris.* "When you cannot endure to live without her." Comp. *Hec.* i. 2. 108; *Heaut.* iv. 5. 13. — *Cum nemo expetet.* "Uninvited." — 8. *Infecta pace.* "Your peace unmade." This refers to *exclusit*, vs. 4. — 9. *Actum 'st: ilicet: peristi.* "All's over! ruined and undone!" For the formula *actum est* see note *Andr.* iii. 1. 7. *Illicet.* "There is an end; ruined!" This, like *actum est*, is a formula of despair; and is transferred from funerals. When the remains of the deceased were laid in the tomb, the persons present were sprinkled with pure water from a branch of olive or laurel, to purify them; then they were dismissed by the *Præfica*, on pronouncing the solemn word *ilicet*, i. e. *ire licet*, whence some write it *illicet*. *Charisius* and *Dacier* take *ilicet* here in the signification of *sine dubio*, "doubtless." — 10. *Eludet.* "She will laugh at you." Comp. *Curt.* viii. 1. — *Ubi te victum senserit.* "When she shall see you in her power." He that cannot resist the influence of love, is said to be *victus*. Comp. i. 2. 98. See *Burmam* on *Ovid, Amor.* 2. 18. 11.

12. *Quæ neque consilium, neque modum.* "That which has neither wisdom nor moderation in itself cannot be ruled by wisdom." *Quis modus adsit amori?* *Virg. Ecl.* 2. 68. φύσει γὰρ ἐστὶ ἔρως τοῦ νοουθετοῦντος κωφόν, *Menander.* — 14. *In amore, &c.* This passage is quoted by *Cicero, Qu. Tusc.* iv. 35. — 15. *Suspiciones.* Comp. *Andr.* iii. 2. 21. — 17. *Certa.* An accusative plural opposed to *incerta*, vs. 16, as appears from *Hor. Sat.* ii. 3. 268.

*Hæc si quis tempestatis prope ritu
Mobilia, et cæca fluitantia sorte, laboret
Reddere certe sibi, nihilo plus explieet, ac si
Insanire paret certa ratione modoque.*

Theobald is of opinion that the following passage from the *Troilus and Cressida* of Shakespeare is partly imitated from this of Terence :

"To be wise and love
Exceeds man's might, and dwells with gods above."

Colman observes, that if it be really an imitation, Shakespeare in this instance, contrary to custom, falls infinitely below his original. — 18. *Ut cum ratione insanias.* Comp. Prol. *Andr.* vs. 17 ; Ovid, *Met.* xiv. 701. — 20. *Egone illam?* &c. An abrupt manner of speaking, familiar to persons in anger. The ellipses are to be supplied thus : *Egone illam amem? quæ illum excepit, quæ me exclusit, quæ non admisit?* Indignation loves to deal in the ellipsis and aposiopesis. — *Sine modo.* "Leave me to myself." *Sine* and *sine modo* are expressions of vexation, much used by the comic poets. Comp. iv. 6. 1 ; Plaut. *Asin.* v. 2. 48. — 21. *Sentiet qui vir siem.* "She shall feel, to her cost, what kind of man I am." *Sentire* often includes an idea of injury. Comp. Hor. *Od.* iii. 23. 5 ; Phædr. v. 2. 4. See Duker on Flor. iii. 2 ; and Drakenb. on Sil. Ital. xii. 27. *Qui for qualis.* Comp. ii. 3. 16.

22. *Hæc verba.* "Big words like these." — *Falsa lacrymula.* Juvenal, xiii. 133 : *vexare oculos humore coacto.* Virg. *Æn.* ii. 196 : *lacrymisque coactis.* Comp. Ovid, *Met.* vi. 628. — 23. *Quam oculos terendo,* &c. "Which, after grievous rubbing, from her eyes can scarce perforce be squeezed." — 24. *Et te ultro accusabit.* Some explain *ultro* here by *præterea*, or *insuper*, as in Virg. *Æn.* ii. 145, *et miserescimus ultro.* Others more properly, perhaps, by *sine causa*, "unjustly." Comp. *Adelph.* iv. 3. 4 ; *Phorm.* ii. 3. 13 ; Livy, i. 5. — *Et dabis ultro ei supplicium.* "And you shall smart severely at her hands, and yet submissively." This is the meaning of *ultro* in this place. Colman seems to have misunderstood *supplicium* here. His translation is this : "You, too, shall own th' offence, and pray for pardon." Comp. *Andr.* v. 3. 32. — 25. *O indignum facinus!* "Oh, monstrous conduct!" Comp. *Andr.* i. 1. 118. — *Nunc.* "Now too late;" as in Virg. *Ecl.* viii. 43 ; *Æn.* iv. 376. See Burmann on Petron. c. 44. — 26. *Miserum.* "An unhappy lover." *Miser* is frequently used in this sense by the comic poets. — 27. *Prudens, sciens.* These words are frequently joined together. Comp. *Heaut.* iv. 1. 20 ; Cic. *Att.* x. 9. See note on *Andr.* i. 3. 22. — 28. *Vivus vidensque.* A proverbial expression derived from the Greek *βλέπων καὶ ζῶν.* Comp. Cic. *pro Sext.* c. 27 ; Homer, *Il.* A. 88. See Lambinus on Lucr. iii. 1059.

29. *Ut te redimas captum,* &c. "That you redeem yourself from thralldom with as small a ransom as you can." — 30. *At quanti.* "However, at any rate." Comp. Plaut. *Epid.* ii. 2. 110. — 31. *Si sapis.* "If you are wise, and take my advice." — 32. *Neque, præterquam quas ipse amor,* &c. "And do not add to love more troubles than it has ; and those it has bear bravely." It stood thus in the *Eunuch* of Menander : *Μὴ θεομάχει, μηδὲ προσάγου τῷ πράγματι Χειμῶνας ἑτέρους, τοὺς ἀναγκαίους φέρε.* — 34. *Sed eccia ipsa,* &c. "But lo ! she comes, our ruin comes ! For she, like storms of hail on fields of corn, beats down our hopes, and carries all before her." There is an extreme elegance in this passage. A similar sentiment occurs in the first act of the *Cymbeline* of Shakespeare :

"Comes in my father;
And, like the-tyrannous breathing of the north,
Shakes all our buds from blowing."

Colman thinks this passage of the English poet not only equal, but even superior in beauty to that of Terence. — *Nostri fundi calamitas*. "Our ruin." A metaphor from agriculture. *Calamitas* properly signifies a violent storm, particularly of hail, which beats down and destroys the standing corn. Comp. Cic. *Verr.* iii. 98. — 35. *Capere*. This is properly applied to the receiving of income. Comp. *Phorm.* v. 3. 7; *Nepos, Alcib.* c. 9. — *Intercipit*. *Intercipere* signifies to seize on its way any thing which had been destined for another. Donatus interprets it as if it were put for *totum capere*.

ACT I. SCENE II.

Thais, uneasy lest Phædrria, not knowing her design, might take it ill that he had not been admitted the former evening, had sent for him to acquaint him with her reasons. Phædrria, though an ardent lover, was too much discontented to make the first advances, and therefore, though he had come to the door, he could not yet resolve to enter. Thais, wondering what kept him so long, and fearing lest her late behaviour had, by his mistaking it, provoked him too much, is introduced here as expressing her concern on that account. At last, perceiving Phædrria, she calls to him, and kindly chides him for not coming directly. This gives rise to a conversation upon what had lately happened, wherein Thais lets him into the secret of her pretended complaisance for the soldier, and begs his assistance for the obtaining of Pamphila from him. Phædrria at first, suspecting that it was all artifice, rejects her proposal with indignation; but after some time, softened by her soothing insinuations, he complies, and resolves to go into the country till the time agreed on is expired.

The metre is Trimeter Iambic, as in the former scene.

1. *Miseram me, vereor, &c.* [*Enter Thais talking to herself, not seeing Phædrria and Parmeno.*] — 2. *Aliorsum atque ego feci acceperit.* "Interpret it otherwise than I meant." Comp. *Andr.* ii. 2. 30; *Heaut.* ii. 3. 23. — 5. *Accede ad ignem hunc.* "Go to your mistress yonder." So *meus ignis, Amyntas*, Virg. *Ecl.* iii. 66. Comp. Ovid, *Epist.* xvi. 102; Petron. c. 126. Οὐδὲν οὕτως τὰ σώματα θερμαίνει ὥσπερ πῦρ καὶ γυνή. Artemidor. ii. 8. Eugraphius thinks this ought not to be explained metaphorically, but literally; and observes from Menander, that courtezans had commonly, just by their gate, an altar sacred to Venus, on which they daily sacrificed: that *accede ad ignem* therefore means the same as *accede ad aram*, which Parmeno says in a jesting manner to his master. — *Jam.* For *celerrime*. — *Plus satis.* For *plus quam satis*. Comp. iii. 1. 32; and see the interpreters on Vell. Pat. ii. 1. — 7. *Recta.* Supply *via*. — *Ceterum de exclusione, &c.* [*To Phædrria,*] "But not a word of the shutting out." Parmeno here reminds Phædrria of the conduct of Thais, in order to prevent a reconciliation. — 8. *Verbum nullum.* See *Andr.* i. 5. 65. — 9. *Sane, quia, &c.* [*Ironically.*] "Because, forsooth, these doors always open to me, or that because I stand the first in your good graces." *Primus 'sum*, the same as *priores partes habeo*, vs. 71. — 10. *Missa istæc face.* "Dismiss these unjust suspicions."

11. *Utinam esset mihi, &c.* "O, would to heaven our loves were

parallel!" *Æqua* for *æqualis*. Comp. Ovid *Epist.* v. 168; Lucan, v. 727; Virg. *Æn.* iv. 520. A similar construction occurs in Vell. Pat. ii. 31. *Essetque ei imperium æquum in omnibus provinciis cum proconsulibus*. So, *si æqua pars amoris non esset utrimque, Cupidinem accusabant*. Anthol. vii. 139. Εἰ μὲν ἐπ' ἀμφοτέρουσιν, ἔρως, ἴσα τόξα τιταίνεις, εἰ θεός· εἰ δὲ ῥέπεις πρὸς μέρος, οὐ θεὸς εἶ. — 12. *Ac pariter fieret*. This is a metaphor taken from a pair of horses. They are said to draw "equally," when they are of the same strength, and go with an equal pace. It was probably from this that Horace took the idea, *Amici, Ferre jugum pariter dolosi*, *Od.* i. 35. 28. — 14. *Nihili penderem*. Comp. *Andr.* iii. 2. 46. — 15. *Anime mi. Mi*, the vocative of *meus*, is repeated here with an air of soothing flattery. Terence would have us consider this as a word peculiar to Thais; for which reason he brings it in so often. We must suppose this said in a voice of softness, and with a look and gesture as if she herself suffered by his uneasiness. — 16. *Non pol, quo quenquam plus, &c.* *Quo* is here put for *quod*, or *quoniam*, as in Cic. *pro Rosc. Amer.* c. 18; and *eo* in the next verse for *ideo*, as in the *Heaut.* iii. 2. 43. Constr. *Non eo feci, quo, &c.* "I did not do it for this reason, that I loved or esteemed any person more; but such was the circumstance, it must be done." The words *amare* and *diligere* are of different significations. *Amare* signifies "to love," and *diligere* "to esteem." — 17. *Ita erat res.* For *ita res postulabat*, or *ita opus erat*.

18. *Credo, ut fit, &c.* "I believe, as usually happens, you shut him out, poor soul, through very love." This is said ironically. Comp. *Andr.* iv. 1. 35; a *præ a.* in this verse is a tribrach. — 19. *Siccine agis, Parmeno?* "Ah! dost thou treat me so, Parmeno?" *Siccine agis?* is a formula used by those who cannot brook what has been said to them. Comp. iv. 7. 34; *Adelph.* i. 2. 48. — 21. *Potin' est hic tacere?* "Can this slave hold his peace?" See note on *Andr.* ii. 6. 6. — *Egone? optume.* "I? oh, most faithfully." — 22. *Verum heus tu.* "But hark ye, madam!" — *Hac lege tibi meam astringo fidem.* "On this condition I promise you my faith." See notes on *Andr.* i. 2. 29; iv. 1. 19. — 23. *Contineo optume.* "I retain most faithfully." This is a metaphor from vessels which retain liquids without spilling any portion of them. — 24. *Sin falsum, aut vanum, aut fictum.* We have here three several degrees of falsehood specified. *Falsum* is what is absolutely false, without carrying in it any shadow of truth. *Vanum* imports what is vain and ridiculously exaggerated. *Fictum* what is feigned with address, and has an appearance of truth. Hence Donatus: *Falsum loqui, mendacis est: fictum, callidi; vanum, stulti.* — *Continuo palam'st.* "It is out at once." — 25. *Plenus rimarum, &c.* A continuation of the metaphor in vs. 23. Comp. Hor. *Sat.* ii. 6. 46.

27. *Ea habitabat Rhodi.* Properly in *Rhodo*. But the names of islands and countries are sometimes construed like the names of cities and towns. Thus in Virg. *Æn.* iii. 162, *aut Cretæ jussit*; in Justin, viii. 1, *Cypri exulabat*. Saying that her mother was a Samian, and lived at Rhodes, was an indirect and tender manner of acknowledging the said mother to be a courtesan. For this reason courtezans were called "strangers;" and on this circumstance depends the archness and malice of Parmeno's answer: *Potest taceri hoc*, "This may remain a secret;" implying that no doubt it was true. — 28. *Parvolam.* See *Andr.* ii. 2. 32. In *tum ibi* no elision takes place. — 32. *Signa cetera* "The other tokens of her original." Perlet thinks by *signa* here are

meant what the Romans called *crepundia*, and the Greeks *γυπρίσματα*. 33. *Per ætatem*. "In consequence of her tender age." Comp. *Adelph.* v. 8. 8. — 35. *Unde emerat*. "From whom he purchased her." So *genus unde Latinum*, Virg. *Æn.* i. 6. — *E Sunio*. Sunium was a part of Attica upon the sea-coast; hence vs. 30. *Ex Attica hinc abreptam*. Thais here proceeds with her relation, in which she takes care to omit no circumstance, by which she might give a more colourable pretence for her earnestness to be in possession of the young girl. She had been bred up with her from a child; she had been always accounted her sister; there was a probability that she was a citizen of Athens; and, if she could restore her to her relations, she might thereby secure to herself some powerful friends in a place where she was a stranger, and might be easily oppressed without some such support. It is probable that Thais foresaw Phædria's suspicions, and, therefore, is at all these pains, and sums up her reasons at the end of her speech to prevent them. — 37. *Docere*. Put here for *aliis docendam tradere*, as in Hor. *Sat.* i. 6. 77. So *erudire* in Nepos, *Att.* c. 1. — *Ita uti si esset*. The more usual expression is *ac si esset*. Comp. *Phorm.* ii. 3. 62; Cic. *Off.* i. 14; Nepos, *Datam.* c. 3.

39. *Quicum tum uno rem habebam*. "With whom alone I was then connected." Comp. *Hec.* iv. 4. 96. — 40. *Reliquit*. Supply *testamento*. Comp. *Hec.* iii. 5. 8. — 41. *Qui istuc?* "Why so?" — 42. *Neque solus*. "And no single person." — 43. *Nam hic quoque, &c.* "For my master also made good and large addition." *Bonam* and *magnam* here are synonymous. Comp. Hor. *Sat.* i. 1. 61; Val. Max. ii. 9. 7. — 45. *Miles*. Thraso. — 46. *Interea loci*. "In the mean time." Comp. ii. 2. 24. — 47. *Postilla*. For *postea*. — *Intumum*. Comp. *Andr.* iii. 3. 44. It is artful in the poet to make the soldier the prior lover, by which Thais is at liberty to plead for this indulgence with a better grace. For she says she knew not Phædria till afterwards, during the soldier's absence. — 48. *Mea consilia ut tibi credam omnia*. This Phædria did not believe, and gives her a pretty good hint of his disbelief in the following verse, *Neque hoc tacebit Parmeno*. — 49. *Oh, dubiumne id est?* Parmeno assents to what his master had said. "O, is there any doubt of that?"

50. *Hoc agite, amabo*. "Attend, I beseech you." Comp. *Andr.* i. 2. 15; ii. 5. 4; *Adelph.* ii. 2. 18; *Phorm.* ii. 3. 3. — 51. *Ad rem*. "To save and increase his wealth." Comp. *Adelph.* v. 8. 31. — 52. *Forma honesta*. "Handsome." — 53. *Fidibus scire*. Supply *canere*, from Cic. *Tusc. Q.* i. 2. Comp. Cic. *Div.* ix. 22. and *de Senec.* c. 8. — 54. *Producit*. "Exposes her for sale." Comp. *Heaut.* i. 1. 92. Sueton. *Tib.* c. 34. — *Forte fortuna*. "By good chance." These words are frequently joined, and are thus always taken in a favourable sense. Comp. *Phorm.* v. 6. 1; *Hec.* iii. 3. 26. — 55. *Hic meus amicus*. As she is now speaking of his kindness and civility to her, she does not use the word *miles*, but *amicus*, a title that he seemed to merit from her. This is still set in a clearer light from what follows: *Emit eam dono mihi, &c.* By this is insinuated with how much greater earnestness and pleasure he would have done it, had he known all: It carries moreover the flattering idea of her imparting her secrets to Phædria, and acquainting him with things that his rival was a stranger to. — 56. *Imprudens*. See note on *Andr.* i. 3. 22. — 58. *Rem habere*. Comp. vs. 39. — *Fingit causas*. "He feigns excuses." Comp. *Andr.* i. 3. 15. Perlet cites

here the Greek proverb: Προφάσεων δέεται μόνον ἢ πονηρία. — 59. *Si fidem habeat*. "If he could believe me, that he would be preferred to thee." Comp. *Andr.* ii. 3. 27. — 60. *Ac non id metuat*. "And did not fear this, that when I received the girl, I would abandon him." — 62. *Id*. The same as *id* in vs. 60. — 63 *Ad virginem animum adjecit*. "Had himself set his mind upon the virgin." So Plaut. *Merc.* ii. 2. 62. — *Etiamne amplius?* "Has nothing more passed between them?" Comp. *Andr.* ii. 1. 25. The precaution which Terence takes here was very necessary in the conduct of the plot, to prevent the spectators from having any suspicions to the disadvantage of the girl.

67. *Sola sum*. "I am a lone woman." Comp. *Andr.* i. 5. 55. — 68. *Neque amicum*. Donatus here distinguishes between "a lover" and "a friend." A lover is only for a time; a friend is what we expect should continue firm and constant to us. But it is probable she means here what the ancients called a patron, one who would defend her in case of oppression. — 69. *Parere*. The same as *parare*. Comp. v. 2. 32; *Andr.* iv. 5. 2. — 70. *Id, amabo, adjuta me*. "Prithee, help me in this." *Id* for *in hac re*. The second *id* is the subject to *fiat*. — 71. *Priores partes*. A manner of speaking transferred from the theatre, where the parts assigned to the different actors, according to their rank, were called *primæ, secundæ, tertiæ*. Comp. Cic. *pro Flacc.* c. 27; Livy, iii. 10. In the *Adelphi* v. 4. 26. we find *posteriores*, the word *partes* being omitted. — *Hosce aliquot dies*. "For a few days to come." The pronoun *hic* joined to the nouns of time indicates the period just elapsed, or just to commence. Comp. ii. 3. 40. — 74. *Vir es*. "Now you are a man of courage." *Si vir es; si viri estis*, are phrases that occur frequently in Livy. See Drakenb. on Livy, iii. 67.

75. *At ego nescibam, quorsum tu ires*. "But I knew not your story's drift." Comp. Quint. *Inst.* ix. 2; *Heaut.* ii. 2. 7; *Eun.* iv. 5. 10. — 78. *Nempe omnia hæc, &c.* "Well! all this preamble comes at last to this, that I am excluded, he is admitted." — 80. *Et istam nunc times*. A Grecism for *et nunc times, ne ista illum talem tibi præripiat*. The Greek writers often put an accusative in the first part of a sentence, which ought to be the nominative in the latter part. This is not unfrequently imitated by the Latins. Thus, *scin' me in quibus sim gaudiis*, v. 8. 5. *Rem video quomodo se habeat*, Cic. *Div.* iv. 1. See below, iii. 5. 62. This generally takes place with such verbs as *video, scio, metuo, &c.* See Gronov. on Senec. *Benef.* iv. 32; and Perizon. on Sanct. Min. 2. 5; Scaliger on Catull. lxiv. 5, thinks *illum* here a word of double meaning. — 81. *Talem*. "A man of such importance." [*This is said ironically.*] *Talis* very frequently implies an idea of excellence. Comp. *Adelph.* iii. 1. 10; Sall. *Jug.* c. 63; Ovid. *Fast.* v. 460.

82. *Ego id timeo?* Ovid, *Art. Am.* iii. 604, alludes to this passage, *Ut sis liberior Thaide, finge metus*. — *Cedo*. "Tell me." — 83. *Nuncubi*. This is compounded of *num* and *alicubi*, and properly signifies "whether anywhere." Comp. Varr. *R. R.* iii. 2. 4. But here it stands for *num quo tempore?* "Did you ever at any time perceive my bounty shut against you?" For *in te claudier*, Bentley reads *intercludier*. See note on *Andr.* iii. 3. 41. — 85. *Ex Æthiopia ancillulam*. For *ancillulam Æthiopissam*. So Turnus ab *Aricia*, (Livy, i. 50.) is put for Turnus *Aricinus*. Comp. Virg. *Georg.* iii. 2. It was a prevailing folly of the age in which Menander lived, to discover a particular

fondness for Æthiopian slaves. See Tibull. ii. 3. 55. — 86. *Relictis rebus*. Comp. *Andr.* ii. 5. 1. — 87. *Porro*. “Moreover.” — *Velle te*. Supply *habere*. The verbs *velle* and *nolle* are frequently put absolutely. See Duker on Flor. iii. 1. — 88. *Solæ reginæ*. “Noble females only.” So is *rex* sometimes used for a “rich and powerful man.” Comp. iii. 1. 18; *Phorm.* ii. 2. 24; Hor. *Epist.* i. 17. 43. — *His*. Enallage, according to Ruhnken. See Cic. *Off.* ii. 11; Val. Flac. viii. 178. But it might refer to *ancillulam* as well as to *Eunuchum*. — *Repperi*. *Quæsi* and *repperi* are used here to imply, that these were not to be had without a great deal of pains and trouble. — 89. *Minas viginti*. One-third of an Attic talent, = £64. 11s. 8d. See note on *Andr.* v. 4. 48. Zeunius thinks we should read *minas triginta*, as it appears from v. 5. 14. that the Eunuch alone cost twenty minæ. — 90. *Contemptus*. For *licet contemptus*. — 91. *Quid istic?* A formula of concession. See note *Andr.* iii. 3. 40. — 94. *Faciam ut jusseris*. This is a hypocritical offer. Comp. *Hec.* iv. 3. 6.

95. *Utinam istuc verbum*. “Oh! that you had said these words sincerely!” Comp. *Andr.* i. 5. 5. — *Ex animo ac vere*. “Sincerely from your very soul.” Catull. cix. 4. *id sincere dicat et ex animo*. — 98. *Labascit*. “He begins to fall.” Comp. *Adelph.* ii. 2. 31. [*Parmeno to himself*.] — *Victus uno verbo*. Thus Propert. ii. 5. 11. *Quam facile irati verbo mutantur amantes*. Comp. i. 1. 10. — 103. *Verum*. Supply *cave*, or *deprecor*. — 104. *Nil moror*. A formula of despising or rejecting anything. “I don’t care for,” “I disregard.” — 105. *Sci licet, faciundum ’st quod vis*. “Well, truly, your will must be granted.” — 106. *Merito te amo*. “I thank you sincerely.” This, as well as what follows, *bene facis*, is a formula of returning thanks. Comp. iii. 2. 10; v. 8. 54; *Heaut.* ii. 3. 119; Cic. *ad Att.* i. 3. Both forms are joined also *Adelph.* v. 8. 22. — 107. *Ibi hoc me macerabo biduum*. “There I will consume myself for the next two days.” See note on vs. 71. Comp. *Andr.* v. 3. 15; Livy, v. 54. — 108. *Mos gerendus ’st Thaidi*. “Thais must be humoured.” Comp. *Andr.* iv. 1. 18; *Adelph.* ii. 2. 6; Cic. *de Orat.* i. 23. — 109. *Huc fac illi adducantur*. “See that the slaves be brought to her.” *Huc*, to the house of Thais. — 111. *Numquid vis aliud?* “Would you aught else?” A formula used at parting. *Ἐτ’ οὖν τι βούλει . . . φράζειν ἐμοί*, Eurip. *Hec.* vs. 989. Comp. ii. 1. 7; Plaut. *Aul.* ii. 2. 85. — 112. *Cum milite isto*, &c. “Be with this soldier present, as if absent.” “Phædria’s request to his mistress, upon his leaving her for two days, is inimitably beautiful and natural.” *Spectator*, No. 170. Compare the following beautiful lines from Shakespeare :

“I did not take my leave of him, but had
Most pretty things to say; ere I could tell him,
How I would think on him, at certain hours,
Such thoughts, and such; or, I could make him swear,
The shes of Italy should not betray
Mine interest and his honour; or have charg’d him
At the sixth hour of morn, at noon, at midnight,
To encounter me with orisons; for then
I am in heaven for him,” &c.—*Cymbeline*, Act I. Scene 4.

— *Isto*. This is said in contempt. Comp. ii. 1. 8; *Andr.* Prol. 15. — *Absens ut sies*. *Illum absens absentem auditque videtque*, Virg. *Æn.* iv. 83. Comp. *Adelph.* iii. 3. 39. *Μὴ παρὼν ἀπῆς*, Æschyl. *Fragm.* — 114. *Me somnies*. So Ovid, *Epist.* xv. 123. *Tu mihi cura, Phaon*,

te somnia nostra reducant. Comp. Propert. i. 11. 5. *Me* here depends on *de* understood. — 115. *Me te oblectes.* *Me* here, which Donatus calls the seventh case, is an ablative governed by *in* understood. Comp. *Adelph.* i. 1. 24. — 116. *Tuus.* Supply *animus.* [*Exeunt Phædria and Parmeno: manet Thais.*]

117. *Me miseram!* We ought here to observe the great address and judgment of the poet, in not making Thais speak of the girl's brother till after Phædria and Parmeno are gone. By this he is left at liberty to conduct the plot according to his first intention; and Parmeno hears nothing that might hinder him from giving Chærea the advice we meet with in the sequel. For it is not likely he would have dared to act in that manner, had he known for certain that the girl was a citizen of Athens, and that Thais had come to the knowledge of her relations. — *Parvam hic habeat mihi fidem.* "He little credits me." For *parvam* some read *parum*, in the sense of *non.* — 118. *Atque ex aliarum ingeniis, &c.* Comp. Cic. *Off.* i. 41. Here Terence shows it to be his peculiar excellence to introduce common characters in a new manner, without departing from custom or nature: since he draws a good courtesan, and yet engages and delights the spectator. — 120. *Finxisse falsi.* Donatus says, Terence should either have written *dixisse*, or omitted the word *falsi.* Thais alludes to the words of Phædria, vs. 95. — 122. *Et quicquid hujus.* Supply *rei or negotii.* Comp. v. 5. 10; v. 8. 40. By *hujus* is meant the shutting him out of doors. — *Causa virginis.* *Εἴνεκα κόρης,* Homer *Il.* i. 633. — 123. *Fratrem.* Chremes, the brother of Pamphila. — 124. *Adeo.* Some explain this by *valde, sane.* See Servius on Virg. *Georg.* i. 287; *Æn.* iv. 96, vii. 427. Ruhnken thinks it redundant. — 125. *Venturum.* He was invited by Thais. See iii. 3. 5. — *Ad me domum.* For *domum meam.* Comp. iii. 5. 28; *Hec.* v. 3, 24. — *Constituit.* "Made an appointment." Comp. *Hec.* i. 2. 120; Juvenal, iii. 12. See Gronov. *Obs.* xi. 1. Terence puts this discourse into the mouth of Thais to prepare us for the appearance of Chremes in the third scene of the third act, where he is introduced as one that had already had some conversation with this courtesan, and suspicious that she had some design upon him. — 126. *Concedam.* Comp. *Heaut.* iii. 3. 11.

ACT II. SCENE I.

In this scene we have Phædria giving orders to his servant Parmeno about the Eunuch and Ethiopian girl, which he intended to send as a present to Thais. After recommending this to him in the warmest manner, he proposes to go into the country, where he would remain till the two days, agreed upon between him and Thais, were expired. Parmeno, who was no stranger to his weakness in this respect, and knew how little he was able to keep such a resolution, freely tells him his mind. Phædria, conscious that there was good reason to suspect his steadiness, confirms himself in his first resolution; and to shew Parmeno that he was still able to exert the man when he pleased, departs, firmly purposing to remain in the country for three whole days.

The metre of this scene is various: verses 1, 10, 11, are Tetrameter Trochaics Acatalectic; 3, 7, 9, Dimeter Iambics Acatalectic; 2, 4, 5,

8, 12, and 18—25, Tetrameter Trochaics Catalectic; vs. 6, a Tetrameter Iambic Acatalectic, with a Dactyl in the last place, (see Hermann *Elem. D. M.* (Glasg. 1817,) p. 111, 115; and vss. 13—17, Tetrameter Iambics Acatalectic.

1. *Fac, ita.* This refers to i. 2. 109. — 2. *Fiet.* Donatus observes, that *fiet* is the answer of a slave, who promises to perform what is commanded; and *fiat* the answer of a free man. Comp. iii. 2. 47. — *Satine hoc mandatum'st tibi?* "Have I explained this sufficiently to you?" "Do you understand me?" Westerhove thinks this a kind of formula. — *Ah! rogitare?* An ellipsis for *an opus est rogitare?* This answer is to be supposed made with earnestness, and with an air of countenance that speaks Parmeno to be under a good deal of concern. It grieves him to see his master so anxious, and giving such particular orders about a thing that was the easiest in the world to manage; for this plainly intimated, that his passion was come to such a height, as must be very uneasy to himself, and would scarcely admit of a cure. — 4. *Invenire.* For *parare*, or *acquirere*. So *invenias laudem*; *Andr.* i. 1. 39. Comp. *Heaut.* iv. 7. 13. The verb *εὐρίσκειν* is used in the same sense. — 5. *Hoc.* Supply *munus oblatum*. To *peribit*, supply *facile*. — *Carius.* Dearer than the cost of the slaves. — 6. *Effectum dabo.* For *efficiam*. Comp. *Andr.* iv. 1. 59; iv. 2. 20; *Heaut.* v. 1. 77. — 8. *Munus nostrum ornato verbis.* "Set off our presents with words as handsomely as you can." *Neque vero verbis auget suum munus.* *Cic. Off.* ii. 20. Comp. *Plin. Epist.* i. 8. *Nostrum*, not *meum*. The former is the language of the great and proud. Comp. ii. 2. 45; iii. 2. 15. — *Quod poteris.* For *quantum poteris*. Comp. *Heaut.* iii. 1. 7; *Cic. Div.* i. 1. — *Istum.* This carries with it an idea of odium. See i. 2. 112.

10. *Nullus.* For *non*. Comp. *Andr.* ii. 2. 33. — 11. *Censeo.* [Ironically,] "I dare say." Comp. *Heaut.* iii. 3. 27. — *Obfirmare.* Supply *me*, or *animum*: "that I can hold out." — 12. *Tene?* "What? you hold out?" — 13. *Jam.* "This very day." — *Mox.* This is opposed to *jam*. — *Horsum.* "Hither." It is put for *huc versum*. Comp. *Hec.* iii. 4. 36. — *Insomnia.* *Insomnia* in the feminine singular signifies "want of sleep," what the Greeks call *ἀϋπνία*. Comp. *Sall. Cat.* c. 27. But *insomnia* in the neuter plural means "dreams," *ἐνύπνια*. Comp. *Val. Flac.* vii. 23. — 14. *Opus faciam.* "I will labour in the field." Among the Greeks and Romans the study of agriculture was long held in the highest esteem; nor did men of the first rank in the state disdain to apply themselves to it. See Cicero's commendation of it, *Offic.* i. 42. Comp. *Heaut.* i. 1. 20; *Adelph.* iv. 1. 2. — *Defetiger.* For *defatiger*. — *Ingratiis ut dormiam.* "That weary, I may sleep against my will." *Ingratiis* is an ablative put adverbially. The comic poets always say *ingratiis*; other writers, *ingratis*. See *Cic. Verr.* iv. 9; and Oudendorp on *Apul. Met.* i. p. 80. — 15. *Vigilabis lassus.* "Weary you may be; but you'll never sleep." — *Hoc plus facies.* "In this you will do more," *i. e.* than working. *Hoc* is an ablative. The Bipont editors explain it by *πλεονεκτήσεις*. — 16. *Ejiciunda.* Comp. *Andr.* ii. 1. 7. — *Nimis me indulgeo.* *Me* here is an archaism for *mihi*. Some MSS. have *mihi*, which reading Schmieder has adopted, adding that the dative *mi* might easily be corrupted into *me*. The other passage, (*Heaut.* v. 2. 35.) he says, is improperly pointed, and should be thus: *quæ pro-prior esset te, indulgebant.* See Cort. on *Sall. Cat.* c. 2.

17. *Tandem non ego illa caream.* "Pray, could I not remain without

her, if needed, even three whole days?" *Tandem*, "when all is done," or, "when all comes to all." Perlet says *tandem* is here put for *cur*, and refers *illa* to *mollities*. — *Hui! univorsum triduum?* "Whow! three whole live-long days!" Comp. *Phorm.* i. 1. 11. Dryden, in his Essay on Dramatic Poetry, has this remark: "When Phædria in the *Eunuch* had a command from his mistress to be absent two days, and encouraging himself to go through with it, said *Tandem ego non illa caream, si opus sit, vel totum triduum?* Parmeno, to mock the softness of his master, lifting up his hands and eyes, cries out, as it were in admiration, *Hui! univorsum triduum!* the elegance of which *univorsum*, though it cannot be rendered in our language, yet leaves an impression on our minds. But this happens seldom in him, in Plautus oftener; who is infinitely too bold in his metaphors and coining of words; out of which many times his wit is nothing." — 18. *Vide quid agas.* "Consider how you act." "Take care what you are about." A formula, cautioning a person not to undertake an affair which he cannot accomplish. Comp. *v.* 4. 43. — *Stat sententia.* "I am resolved." Comp. Ovid, *Met.* i. 243. *Stat* is sometimes put absolutely in the same signification. Comp. Cic. *Att.* iii. 14. So also *consilium sedet*, Flor. ii. 18. [*Exit Phædria. Manet Parmeno.*]

19. *Di boni!* Comp. *Andr.* ii. 2. 1. — *Quid hoc morbi est?* "What strange disease is this?" These are the words of Parmeno after Phædria is gone, reflecting with himself upon what he had observed in his master. He had known him a man of spirit, prudence, and firmness; apt to give in to none of the follies and rash projects of other young men of the like age. He sees him now all irresolution and inconstancy, never continuing a moment in the same mind; and this entirely owing to his passion for Thais. He had therefore reason to call love a disease, which could produce so sudden a change in the temper, and so totally enfeeble and unman the soul. Comp. *Andr.* i. 2. 22. *Quæ mentem insania mutat*, Virg. *Æn.* iv. 595. — 20. *Ex amore.* Ἐξ ἔρωτος, "by love." — *Eundem.* This refers by enallage to *homines*. This change of number from plural to singular is frequent in Terence. *Eundem* here is a dissyllable. — *Hoc.* Than Phædria. — 21. *Quisquam.* This word after *nemo* is redundant. So *Hec.* i. 1. 10; iii. 3. 40. Comp. Livy, iii. 12. *Quicquam* is sometimes added after *nihil*, as in *Andr.* i. 1. 64. Part of Benedict's soliloquy, in the second act of *Much Ado about Nothing*, is much in the same vein with this of Parmeno; only that is heightened by the circumstance of its being immediately previous to his falling in love himself. — 24. *Mirum, ni ego me turpiter*, &c. "It will be wonderful if I do not come off ridiculously here to-day, with my decrepid Eunuch." *Dare se* signifies "to exhibit one's self." Comp. *Hec.* iii. 3. 20; Cic. *ad Div.* viii. 15. Hence *turpiter se dare*, "to make a sorry figure." — 25. *Decrepito.* Comp. iv. 4. 21; *Adelph.* v. 8. 16.

ACT II. SCENE II.

Towards the end of the last scene, as Parmeno is wondering with himself at the sudden change which love had occasioned in his master, he sees Gnatho, the captain's parasite, coming up at some distance, and bringing along with him Pamphila, as a present for Thais. This

is still continued here. The parasite advances, and is all the way talking to himself and applauding his own ingenuity, in comparison with that of many others of the like condition with himself. After some time, he observes Parmeno standing before the door of Thais, and is pleased to think that he had the air of one who expected to meet with an indifferent reception. He goes up to him with a design of insulting him, and having a little diversion at his expense; which produces a very smart conversation between them.

Of this scene, verses 1—23 are Tetrameter Trochaics Catalectic; the remainder are Tetrameter Iambics Catalectic.

1. *Di immortales!* &c. "Good heavens! how much one man excels another! What difference 'twixt a wise man and a fool!" The poet artfully conveys into this speech of the parasite, several fine strokes of satire against the manner of his own age. A man of modesty, who cannot prevail upon himself to stoop to any meanness, is represented as a fool, and left to languish in poverty. But a rogue, who will stick at no baseness to accomplish his ends, is treated as a man of understanding, a man of ingenuity and address. See Horace's sixth Satire of the second book. — *Stulto intelligens quid interest?* The same construction occurs in the *Adelph.* i. 1. 51, *hoc pater ac dominus interest*; and in Gell. iii. 14, *quid dimidium dimidiato intersit*. See Perizon, on Sanct. Minerv. iii. 3. — 2. *Hoc adeo ex hac re venit*, &c. "Now this reflection came into my mind from what has just happened." By *hac re* is meant his adventure with his old countryman. — 3. *Adveniens*. For *cum advenissem*. This the Greeks express more clearly by their participles; and the Latins by deponent verbs. Comp. ii. 3. 31; *Adelph.* i. 2. 12; *Phorm.* v. 1. 31. See Sanct. Min. i. 15. — *Mei loci atque ordinis*. "Of my own condition and rank." *Locus* means a man's "station" in life. Comp. Sall. *Cat.* c. 23; Cic. *de Amic.* c. 2. *Ordo* is taken in the same sense in Plaut. *Aul.* ii. 2. 55. — *Hinc*. An Athenian. Comp. *Andr.* v. i. 14. — 4. *Haud impurum*, &c. "No sordid knave; but one who, like myself, had spent by guzzling his whole estate." Men of liberal education frequented the baths for cleanliness; but the sordid and avaricious did not. *Impurus* occurs in the same sense. *Heaut.* iv. 1. 16. *Ligurire* signifies "to pick and choose at a feast, and eat delicately." Comp. v. 4. 14. *Abligurire*, "to spend riotously in eating and drinking." Comp. Cic. *Cat.* ii. 5. — 5. *Sentum*. "Tattered and shabby." *Sentus* is properly applied to a field, or place uncultivated and overgrown with thorns. Comp. Virg. *Æn.* vi. 462. — *Pannis annisque obsitum*. "Beset with rags and years." *Pannus* properly signifies "a patch of cloth." Comp. *Heaut.* ii. 3. 53; Sueton. *Calig.* c. 35. A field is said to be *obsitus* which is covered with weeds and filth. *Obsitus ævo* occurs in Virg. *Æn.* viii. 307. Comp. Livy, i. 14; Lucan, v. 627. — 6. *Quid istuc ornati est?* "What dress is this?" *Ornati*, an archaism for *ornatus*. — *Quoniam miser*. This is the reply of the poverty-struck spendthrift. — 7. *Noti*. In an active sense for *qui me norunt*, "my acquaintances." Comp. Cic. *Verr.* i. 7; Phædr. i. 11; Petron. c. 112. — 8. *Præ me*. "In comparison with myself."

9. *Itan' parasti te*. "Have you armed yourself with no better contrivance than," &c. Comp. *Hec.* i. 1. 11. — 10. *Simul consilium cum re amisti?* "What! have you lost your sense with your estate?" This, as Donatus observes, is an interrogation of one blaming and chiding, and does not require an answer. The parasite thinks his friend's plea

no excuse at all, because, however fortune might deprive him of his estate, she had no power over his mind, nor could weaken those abilities by which he might, if he would exert himself, retrieve his ruined circumstances. — *Viden' me ex eodem ortum loco?* &c. This passage is thus rendered by Colman :

“ Me!—look on me—come from the same condition!
How sleek! how neat! how clad! in what good case!
I've every thing, though nothing: nought possess,
Yet nought I ever want.”

— 11. *Color*. “The complexion.”—*Nitor*. “Fatness and sleekness.” Comp. Hor. *Epist.* i. 4. 15; Phædr. iii. 7. 4. Bentley thinks *color* relates to *vestitus*. — *Habitudo corporis*. “Plight of body.” Comp. ii. 3. 23; ii. 3. 26. — 12. *Omnia habeo, neque quicquam habeo*. This is called Oxymoron. Comp. Virg. *Æn.* xi. 695; Cic. *Cat.* i. 8; Curt. ix. 5. — *Defit*. For *deficit*. Comp. *Phorm.* i. 3. 10; *Hec.* v. 2. 2; Tibull. iv. 1. 100. — 13. *At ego, infelix*, &c. This is the reply of Gnatho's acquaintance. “But I am of an unhappy temper, and can neither bear to be made ridiculous, nor submit to blows.” There were anciently two kinds of parasites. One who, on account of their witty sayings, were entertained at the tables of the great, to divert the company. Another, who earned a livelihood by submitting to blows and all manner of indignities. This poor wretch tells Gnatho that he is not fit to be of either of these kinds. The parasite, for encouragement, tells him that these are an antiquated race, now no more heard of; and that there was a third kind, of his invention, not exposed to any ill usage, nor made the jest of the company, but who studied to ingratiate themselves with men of fortune, by humouring them in every thing, and pretending to admire whatever they said or did.

14. *Quid? tu his rebus credis fieri?* “What? do you think these are the means of thriving?” *His rebus*. Either by acting the part of the buffoon, or submitting to ill treatment. — *Tota erras via*. “You are totally wrong:” “you are grossly mistaken.” *Toto cælo errare* is used by Macrobius, *Saturn.* iii. c. ult. in the same signification. — 15. *Olim quondam*. The latter particle is elegantly redundant. See Prol. vs. 41. — 16. *Hoc novum est aucupium*. “But this of mine is a new fetch.” *Aucupium* here means “an art of deception.” — 17. *Primos omnium rerum*. “The first men in the world.” Ruhnken thinks *rerum* here put for *hominum*, like *πρᾶγμα* with the Greeks. See Gronov. *Obs.* iv. 15. — 18. *Hisce ego non paro me*. “I accommodate myself to these, not to make them laugh.” — 19. *Sed eis ultro arrideo*. “But I am the first to laugh with them, and at the same time to admire their wit.” Some explain *ultro* here by *adeo, insuper*; but see note on i. 1. 24. Comp. v. 2. 21; *Adelph.* iv. 3. 5; *Phorm.* ii. 3. 13. *Sed eis* is an anapest. — 21. *Negat*. For *si negat*. Comp. Hor. *Sat.* i. 9. 54; Cic. *Off.* iii. 19. 75. — *Imperavi egomet mihi*. “I have imposed this task upon myself.” — 22. *Omnia*. A Grecism for *per omnia*. Gr. τὰ πάντα. We say “through thick and thin.” — *Is quæstus*, &c. Πράττει δ' ὁ κόλαξ ἄριστα πάντων, Menander, as cited by Lindenbrog. Comp. Petron. c. 3. — 23. *Scitum hercle hominem!* [*Parmeno aside, in irony,*] “A shrewd fellow this, truly!” Terence, with great judgment, often introduces in his soliloquies persons who overhear at a distance, and by throwing in here and there a sentence, prevent the chief speaker from appearing tedious.

24. *Dum hæc loquimur.* [*Gnatho still to himself.*] — *Interea loci.* *Loci* here is redundant. Comp. i. 2. 46; *Andr.* i. 1. 90. — *Macellum.* The market, where all kinds of provisions were sold. See Sueton. *Cæs.* c. 26. — 25. *Cupediarii.* "Confectioners;" from *cupedia*, "sweet cakes," which they made and sold. Bentley writes *cuppediarii*; the old editions have *cupedinarii*. — 26. *Cetarii.* "Fishmongers;" properly venders of all kinds of large salt fish. — *Fartores.* "Sausage-makers." *Fartor* in Colum. viii. 7. is used for "a poulterer." See Burmann on Petron. c. 79. — 27. *Quibus et re salva et perdita profueram et prosum sæpe.* "Who, while my means were large, oft profited, and, though now wasted, profit by me still." *Sæpe* must be joined with *profueram*. This confused order of words is called *Synchisis*. — 28. *Adventum gratulantur.* "They bid me welcome." — 30. *Tam facile victum quærere.* "I got my bread so easily." — 31. *De me.* For *ex me*. So Cic. *Att.* i. 11; i. 14. — *Sectari jussi.* "I bade him follow me." This alludes to the manner of the ancient philosophers, who went followed by a crowd of their disciples, hence called *sectatores* and *sectæ*. — 32. *Si potis est.* The order of these words is this: *Ut parasiti item vocentur Gnathonici, si potis est fieri, tanquam discipuli philosophorum habent vocabula ex ipsis philosophis.* "That parasites, if possible, may, in like manner, be called Gnathonics, as the followers of philosophers take their names from the founders." *Potis est*, the ancient form for *potest*. Comp. *Adelph.* iv. 1. 5; *Lucr.* ii. 849; *Catull.* lxxv. 23. Some read here *discipline*, "the sects," or "schools." So Cic. *Nat. Deor.* i. 7; *Fin.* ii. 11; *Lactant.* ii. 8.

34. *Viden'otium, &c.* [*Parmeno aside:*] "Mark what ease, and being kept at other's cost, produces!" — *Sed ego cesso.* This is the only scene in Terence, says Diderot, which I remember, that can be charged with being superfluous. Thraso has made a present to Thais of a young girl. Gnatho is to carry her. Going along with her, he amuses himself with giving the spectators a most agreeable eulogium on his profession. But was that the time for it? Let Gnatho pay due attention on the stage to the young woman whom he is charged with, and let him say what he will to himself, I consent to it. — 36. *Ostium hic.* No elision here on account of the cæsura: *ium* is an Iambus. — 37. *Rivalis servom.* *Rivales* were shepherds, who had water from the same spring or brook, *quasi eodem rivo utentes*. Hence those who loved the same mistress. — *Salva res.* This Gnatho says in consequence of seeing Parmeno standing outside the door of Thais, like one who had no hopes of getting admission. — *Hice homines frigent.* "These men have met with a cold reception." *Frigus* and *frigeo* are words often used in cases of lost favour. Comp. *Hor. Sat.* ii. 1. 61; Sueton. *Aug.* c. 66; *Pers.* i. 108. *Hice*, i. e. *hi homines*, as in the next verse. — 38. *Nebulonem hunc certum'st ludere.* "I am determined to play upon this knave." *Nebulo* is derived from *nebula*, "a cloud," denoting a man of no value, unstable as a cloud, or who by lying and artifice endeavours to throw a cloud over things. In the same manner *tenebrio* is derived from *tenebræ*. *Nebulones* and *tenebriones* are persons who love darkness and hate the light. Homer, *Il.* Γ. 11, speaking of a mist, says κλέπτῃ δέ τε νυκτὸς ἀμύνω. — *Hice.* [*Parmeno aside:*] "These, Thraso and his parasite." — *Hoc munere.* By presenting Pamphila to Thais. — 39. *Suam.* "All their own." — Comp. *Andr.* v. 6. 12.

40. *Summum suum*. Supply *amicum*. Comp. *Adelph.* iii. 2. 54; *Phorm.* i. 1. 1. — *Quid agitur?* The whole address is an affectation of friendship, to render the other ridiculous; and the latter part of it is not so properly asking a question, as a flattering insinuation of his concern for him. The proper meaning of *quid agitur?* is "How do you do?" But Parmeno archly takes it in a literal sense, "What are you doing?" and answers accordingly, *Statur*, "I am standing." Colman translates the question and answer thus: "GNAT. What are you upon? PAR. My legs." There is much the same kind of conceit in Shakespeare:

"FALSTAFF. My honest lads, I will tell you what I am about.

PISTOL. Two yards and more."

Merry Wives of Windsor, Act I. Sc. 2.

— 41. *Credo*. "I do believe you." Schmieder thinks this is said ironically, in the sense of "I thank you," as in *Phorm.* ii. 1. 25. See note on *Andr.* v. 4. 36. — 42. *Qui dum?* "Wherefore? why do you ask?" — *Ne sis: sed, &c.* "Well, do not be so! but what do you think of this slave?" *Quid for quale*. Comp. *Andr.* i. 1. 20; iv. 2. 19. Slaves taken in war were called *mancupia*, or *mancipia*, probably as being *manu capti*. Hence *mancupium*, or *mancipium*, came to signify any just and lawful possession, or whatever a person had property in, as his slaves, &c. — 43. *Uro hominem*. [*Gnatho, half-aside:*] "I have nettled the rascal." Comp. iii. 1. 48; Sueton. *Tib.* c. 66. — *Ut falsus animi est!* [*Parmeno half-aside:*] "How the knave's deceived!" For this he uses *falsus es*, *Andr.* iv. i. 24. The genitive *animi* is put for *animo*. See the commentators on Livy, vi. 10. — 44. *Hoc nunc dicis, &c.* "By this you would insinuate that we are shut out. Alas! there is a change in all things." Schmieder refers *hoc* here to *munere*, and interprets it *propter hoc munus*.

47. *Sursum, deorsum*. Ἀνω κάτω. *Deorsum* is a dissyllable here by Synæresis. Comp. *Adelph.* iv. 2. 35. — 48. *Ecquid beo te?* "Come, don't I make you happy?" — *Men? papæ!* [*Ironically.*] "Me? oh! wonderfully so." — *Sic soleo amicos*. "'Tis my way with my friends." *Beare*, or *beatos reddere*, is to be supplied. — 49. *Profectus alio fueras*. "You were going, perhaps, somewhere else." This is said to draw a confession from him, that he had come to the house of Thais, but could not gain admission. Comp. *Andr.* iii. 4. 21. — 50. *Tum tu igitur paululum, &c.* "May I beg you then to use your interest here, and introduce me?" *Dare operam alicui* signifies "to assist a person." Comp. *Phorm.* i. 2. 37. — 51. *Quia istam ducis*. [*Pointing to Pamphila:*] "Because you are bringing her." — 52. *Num quem, &c.* This he says insinuating that Parmeno could not himself obtain admission. [*Exit Gnatho.*] — *Sine biduum, &c.* Parmeno, now left alone, utters these three lines while Gnatho is going into the house of Thais. He pronounces them slowly, and with an air that demonstrates his contempt of the parasite, and his confidence that he shall soon be able to triumph over him. After which he walks up and down upon the stage, meditating, and making some gestures, to fill up the scene, till Gnatho comes out from offering the present to Thais. — 53. *Qui mihi*. *Mihi* is elegantly redundant. Comp. *Phorm.* v. 8. 21. — *Uno digitulo*. The same as *facillime*. See Cic. *Tusc. Qu.* iv. 31. — 54. *Faxo*. "I warrant you." — *Calcibus*. Aristoph. *Nub.* 136. Ἀπεριμερίμνως τὴν θύραν λελάκτικας. Comp. Plaut. *Pœn* iv. 1. 3.

55. *Etiarne tu, &c.* [*Gnatho re-entering:*] “Ha! Parmeno! are you still here? What! are you left a spy?” &c. *Custos* is used in this sense also in Sueton. *Cæs.* c. 43. — 56. *Internuntius*. “A go-between.” Comp. Ovid, *Am.* iii. 14. 31; Tibull. ii. 6. 45; Plaut. *Mil.* iv. 1. 16. [*Exit Gnatho, laughing.*] — 57. *Facete dictum*. [*Ironically.*] “Wittily said! No wonder such a wit delights the captain!” Here Parmeno suddenly stops, seeing Chærea approaching. — 58. *Sed video, &c.* [*Parmeno to himself:*] “But I see my master’s younger son.” — 59. *Ex Piræo*. Piræus, as well as Sunium, was a maritime town of Attica, with a port, where the Athenian youth were placed on guard, to watch against the incursions of pirates or other enemies. As they were not at liberty to leave their station, except on the most urgent occasions, Parmeno had reason to appear surprised at seeing Chærea, and very naturally concluded that it must be something of consequence which led him that way. — *Custos publice*. “A guard placed there by authority of the state.” Comp. Cic. *Verr.* ii. 47. — 60. *Non temere est*. “’Tis not for nothing;” “’tis not without some weighty reason.” Comp. Virg. *Æn.* ix. 375; Plaut. *Aul.* iv. 3. 1. — *Nescio quid*. “Something.” Comp. ii. 3. 7; iv. 3. 7; *Andr.* v. 1. 22.

ACT II. SCENE III.

In this scene we have a new character: a youth of a rash, ungovernable temper in love. As Gnatho was leading Pamphila from his master to Thais, Chærea, who was at that time upon duty at the Piræus, chanced to see her, and suddenly struck with her uncommon beauty, followed all the way to the street where Thais lived, designing, if possible, to find out who she was. But meeting by the way with Archidemides, his father’s kinsman, while he talks with him, Gnatho had delivered the girl to Thais, and turned another way. Chærea, who had now got rid of the old man, is introduced here, looking round for Pamphila, whom he had lost sight of. As he is venting imprecations against the old man for detaining him, he sees Parmeno. A conversation thereupon arises, by which he is informed of all he wanted to know; and a project is formed between them of habiting him in the Eunuch’s dress, and presenting him to Thais in his stead. Parmeno hesitates for some time, but at last, in a manner compelled by Chærea, consents.

This scene consists of various Iambics and Trochaics. Verse 1 is a Monometer Trochaic Catalectic; verses 2—6, 11, 12, 16—28, 76—84, 86—99, Tetrameter Iambics Acatalectic; verses 30, 31, Tetrameter Iambics Catalectic; verses 8, 10, 15, Dimeter Iambics; verses 9, 29, 32—60, Trimeter Iambics; verse 13, a Tetrameter Trochaic, with a Tribrach in the last place; and verses 7, 14, 61—75, and 85, Tetrameter Trochaics Catalectic.

1. *Occidi*. [*Enter Chærea, Parmeno behind him.*] — 2. *Neque ego. Supply usquam sum.* — 3. *Ubi investigem*. A metaphor from hunting. — *Qua insistam via*. “What way shall I proceed?” This verb is construed with an accusative in Virg. *Æn.* vi. 563. *Insistere via* occurs in the *Phorm.* i. 4. 15. It is followed by a dative in Tibull. iv. 1. 135. — 4. *Diu*. That is, on account of her beauty. — 5. *O faciem pulchram!*

"O charming form!" *Facies* signifies the whole figure. Comp. Plaut. *Asin.* ii. 3. 19; Cic. *pro Rosc. Com.* c. 10; Propert. iv. 4. 21. The character of Chærea is that of one who is violent in his passions, and will hazard any thing to gratify them. The poet makes us sensible of this, by his manner at the very first appearance, and still more by what Parmeno says, upon overhearing him. This was necessary, to prepare us for what is soon after to follow. — 6. *Tædet*, &c. "I am weary of those every-day beauties." It is impossible, says Madame Dacier, to translate this passage without losing much of its elegance, which consists in the three words ending in *arum*, which are admirably adapted to express disgust, and make us even feel that sensation. — *Quotidianarum*. "Common;" to be seen every day. Propertius calls them *leves figuras*, i. 4. 9. For *puella* the poets often use *forma*, or *figura*. Comp. Propert. ii. 28, 53. — *Ecce autem alterum*. [*Parmeno, in astonishment*:] "So, there goes the other!" *Alterum*. "The other brother;" the other son of Laches. *Ecce autem*, "but lo!" is a formula used in surprise. Comp. *Adelph.* i. 2. 73; v. 1. 5; *Phorm.* ii. 1. 34. — 7. *Nescio quid*. "Something." Comp. *Andr.* v. 1. 22; *Eun.* ii. 2. 60. — *O infortunatum senem!* "O, unhappy Laches!" — 8. *Hic vero est*, &c. "As for this stripling, if he once begin, his brother's is but jest and children's play, compared with his mad fury." *Est, qui si occeperit*, is put for *est talis, ut si occeperit amori indulgere*, "is of such a disposition, that if he begin," &c. *Ludum jocumque*, "mere play and pastime," a formula borrowed from the Greek, ὕθλὸν καὶ φλυαρίαν. See Gronov. *Obss.* iv. 10. Comp. Livy, xxviii. 42; Cic. *Off.* i. 29.

10. *Præut hujus*, &c. Perizonius explains this: *Præ eo, ut sunt illa, quæ dabit hujus rabies*. Comp. iii. 3. 2. — 11. *Ut illum Di Deæ omnes*, &c. "May all the powers confound that old dotard!" &c. *Ut* here is put for *utinam*. Comp. *Heaut.* iv. 6. 6; Ovid *Epist.* xiii. 161. *Di Deæ*. See Livy, iii. 17. *Senium, qui*. So *scelus, qui* in *Andr.* iii. 5. 1. See Fischer on Anacreon, iii. 17. The construction is referred to the sense, as in the Prologue to this play, *transtulit in Eunuchum suam*. *Senex* barely expresses that a man is in years; but *senium* is a term of reproach, and well suits the discontented humour in which we must suppose Chærea to be at this time. — 12. *Meque adeo*, &c. "And myself moreover for stopping, besides for caring a hair for him." *Tum autem*, "and also," "besides." *Autem* is elegantly put after *tum* in this sense. Comp. v. 8. 7. — *Qui flocci fecerim*. "Who valued him so much as a lock of wool." Comp. Cic. *Att.* iv. 14. — 13. *Alacris*. The same here as *incitatus, commotus*, "excited." — 14. *Unde is?* For *unde venis*. Comp. *Adelph.* iii. 3. 7; Virg. *Æn.* ii. 375. — 16. *Qui vir sies*. Comp. i. 1. 21. — 17. *Aliquid inveni modo*, &c. *Inveni* here is the imperative, in the sense of *elige*: "Only select something to set your heart upon." — 18. *Utilitatem*. "Service," or "assistance." Comp. Cic. *ad Div.* xvi. 3. — 19. *In cellulam ad te*. For *in cellulam tuam*. *Cella* and *cellula* were used to signify "a servant's apartment." Comp. Sueton. *Calig.* c. 57; Cic. *Phil.* ii. 27. — *Penum omnem*. An exaggeration for *penum quam plurimum*.

20. *Age inepte!* "Away, you trifler!" *Age* is frequently used in reproving. Comp. *Adelph.* ii. 4. 7. — *Hoc hercle factum'st*. "This certainly is a fact." *Factum est* is a formula declaring that a certain thing is true, and without the least shadow of doubt. Comp. Petron. c. 166. — *Sis*. For *Quæso*: "I pray you now make your promise

good."—21. *Sive*. Put here for *quia*: "Since it is a case worthy the utmost strivings of your soul." Some take *sive* here for *vel si*, as in the *Andria*, i. 2. 19, and arrange the whole sentence thus: *Fac, si vis nunc, sive adeo digna res est, ubi tu nervos intendas tuos, ut promissa appareant*. Reinhardt says it is put for *atque*. *Intendere nervos* signifies "to do one's utmost."—22. *Haud similis virgo 'st*, &c. "The girl is by no means like our city damsels."—23. *Demissis humeris*, &c. "With shoulders down, and bosoms girt, that they may seem genteel." Comp. Martial, xiv. 134. Ovid, *Art. Am.* iii. 274.—24. *Habitior*. "More corpulent."—*Deducunt cibum*. "They stint her in her food." They withdraw a portion of their usual meals. Comp. Cic. *Off.* i. 18; Livy, vi. 15.—25. *Tametsi bona est*, &c. "Though she be naturally of a good form, they reduce her, by too much care, to a bulrush." Donatus observes here, *Cura mentis est; curatio corporis; curatura diligentiae*. For *junceas* Bothe reads *junceam*.—26. *Itaque ergo*, &c. "And so, therefore, they are loved." Ruhnken thinks one of these particles redundant, as in Livy, iii. 31.—*Quid tua istæc?* "And what is this girl of yours?"—*Nova figura oris*. "An admirable form of countenance." *Nova* for *mira*, *inusitata*. Comp. *Adelph.* iv. 7. 4; *Phorm.* v. 7. 79.—27. *Color verus*. "True, natural red and white."—*Solidum*, &c. "Plump and in good plight."—28. *Vi, clam, precario*. "By force, by stealth, or by entreaty." A formula borrowed from the civil law. See Hermann *Elem. D. M.* p. 116. *Glasg.* 1817.

30. *Tantundem*. "I am just as wise." *Scio* must be supplied.—31. *Ne id quidem*. Supply *scio*. "I can't tell this either."—32. *Id equidem*. Supply *propter*.—*Mecum stomachabar*. "I was vexed with myself just now." Had not Chærea been detained by Archidemides, but followed the virgin, and seen where she was carried, before he met with Parmeno, the fable must have been conducted very differently from the manner in which it is now carried on. Chærea would not have been so well instructed in what regarded Thais, nor would the project of his being presented to the courtesan in the Eunuch's dress, have so readily occurred.—33. *Cui magis bonæ*, &c. He means that those accidents in life, which at first had the appearance of being fortunate, turned out the contrary to him, because he had lost sight of the virgin. For he accounts it happiness that he had seen her, but that was turned again into a misfortune, by meeting with Archidemides.—35. *Quid hoc est sceleris?* "What misfortune now?" *Scelus* for *infelicitas*, as in Martial, vii. 14. Thus *scelesta plebs* in Hor. *Od.* ii. 4. 17. for *infelix*. See Duker on Flor. i. 12.—40. *Liquet mi dejerare*. The same as *liquido dejerare possum*, "I can solemnly swear with a safe conscience." Comp. *Andr.* iv. 3. 13. *Dejerare* for *sancte jurare*; for *de* in composition is sometimes intensive. So *demirari* for *valde mirari*, *Hec.* v. 2. 5. See Broukh. on Propert. iv. 3. 42.—*His mensibus sex, septem, proximis*. "For the last six or seven months." *Proximis* is redundant, since its force is implied in *his mensibus*. See note on i. 2. 71. *Sex, septem* elegantly for *sex, aut septem*, as in Cic. *Att.* x. 8. See Lambin. on Hor. *Epist.* i. 1. 57.—43. *Nonne hoc monstri simile 'st* "Is there not something monstrous in this?" So *prodigio simile est* Cic. *pro Lig.* c. 4. Comp. Flor. iii. 4.

44. *Quam longe*. "From a very great distance." *Longe* is put here for *e longinquo*.—45. *Incurvus, tremulus*, &c. "Bent, trembling, drop-jawed, gasping, out of breath." These words agree extremely well

with the temper in which we must suppose Chærea is at present, He was provoked at the old man for the misfortune he had occasioned him, and therefore represents him here in the most disadvantageous light. — 46. *Tibi dico*. "I command you." — 47. *Scin', quid ego te volebam?* "Do you know what I want with you?" — *Cras est mihi judicium*. [*Archidemides says*,] "I have a cause to-morrow." — 48. *Quid tum?* "Well! what then?" [*answers Chærea*.] — 49. *Advocatus*. This word did not bear the same sense in the time of Terence and Cicero, as it does at present. The *advocati* were friends who accompanied litigants, either to do them honour, or to appear as witnesses, or to render them some other service. — 50. *Abiit hora*. Μακρὸς ὁ τοῦ πόθου χρόνος τοῖς ποθοῦσι δοκεῖ. — *Num quid velit*. "If he had any further commands?" — 51. *Recte*. "Nothing, I thank you." A polite mode of answering, whereby thanks are returned for an offered kindness not however accepted, or anything is declined with civility. Comp. *Heaut.* ii. 1. 16; iii. 2. 7; *Adelph.* iv. 5. 19. For *recte* Horace uses *benigne*, *Epist.* i. 7. 16. — 52. *Commodum*. "At that very moment." — 53. *Mirum ni*. For *nimirum*. Comp. *Andr.* iii. 4. 19. [*Parmeno to himself*.] — 54. *Nulla erat*. "The girl was nowhere to be seen." Comp. *Adelph.* ii. 2. 19; ii. 2. 38.

56. *Verum*. "Yes." Comp. *Heaut.* v. 3. 11. — *Ipsa 'st*. [*Parmeno aside*.] — *Ilicet: desine: jam conclamatum 'st*. [*Addressing Chærea*:] "There is an end of it! Have done! All is now over." For *ilicet* see note i. 1. 9. — *Conclamatum est* is a metaphor from funeral ceremonies. It was customary, when any person died, for the family to set up a cry, either to bring their neighbours together, or to awaken the soul, if still lingering about the body. See Servius on Virg. *Æn.* vi. 218. — 57. *Alias res agis*. "You are thinking of something else." Comp. *Andr.* i. 2. 15. — 58. *Istuc ago equidem*. "I know perfectly what I am about: I am thinking of the girl." — 59. *Quo abducta sit*. "Whither she has been conveyed." — 61. *Huc*. [*Pointing to the house of Thais*.] — 62. *Tam potens*. "So wealthy." Comp. Hor. *Od.* ii. 18. 12; Phædr. i. 24. 1. — 63. *Duras partes*. "The unhappy lot." — 64. *Immo enim*. "Nay truly." Comp. *Andr.* v. 1. 4. — *Quod donum comparet*. "What gift he sends to be compared with this." Comp. iv. 4. 14. A metaphor drawn from the school of gladiators. Comp. Sueton. *Calig.* c. 35. — *Contra*. "In turn." See Livy, iv. 53. — 65. *Id dicas*. This alludes to what Chærea had said in verse 63, *duras fratris partes esse*. — 66. *Inhonestum hominem*. "That ugly deformed slave." Comp. *Andr.* i. 1. 96; and see Servius on Virg. *Æn.* vi. 497. Observe, says Donatus, with what address Terence proceeds to the main part of his argument; the Eunuch being casually mentioned, suggests, as it were of course, the stratagem of imposing Chærea upon the family in place of the former. — 67. *Homo quatietur certe cum dono foras*. "Why, surely, he will be trundled out of doors, he and his gift together." Comp. Hor. *Od.* iii. 9. 19.

69. *Perii*. "How unlucky; never to have seen her either!" *Perii*, as Schmieder observes, has the power of an interjection in this place. *Etiā*. "Up to the present time." — 70. *Estne, ut fertur, forma?* "Is she as handsome as she is said to be?" Donatus points this out as another instance of the art of Terence, in preserving the probability of Chærea's being received for the Eunuch. He was such a stranger to the family, that even he himself did not know the person of Thais. It is

added further, that she has not lived long in the neighbourhood, and the young fellow has been chiefly at the Piræus. — *Sane*. “Ay, truly.” — *At nihil ad nostram hanc*. “But nothing to compare to this of mine.” *Ad*, like *πρὸς* of the Greeks, is elegantly used in comparison. Thus in *Cic. de Orat.* ii. 6, *nihil ad Persium*. *Comp.* iv. 4. 14. — *Alia res*. “Quite another thing.” This is used concerning things which cannot be compared. We say, “There is no comparison.” See what *Parmeno* had said with himself, ii. 1. 25. — 72. *Num quid me aliud?* “Have you any other commands for me?” This was a formula used at parting. *Comp.* i. 2. 111; ii. 1. 7. — 74. *O fortunatum Eunuchum*. Here we come to the grand scheme upon which the play chiefly turns; which, as *Donatus* observes, is so managed by the poet, that it seems rather to offer itself, than to be the contrivance of *Parmeno*. — 76. *Videbit, colloquetur*. *Achil. Tat. lib. i.*: Σὺ δὲ βλέπεις ἀεὶ, καὶ ἀκούσεις ἀεὶ, καὶ συνδαιπνεῖς, καὶ συμνίμεις. *Sappho*: Φαίνεται μοι κείνος ἴσος θεοῖσιν, ἔμμεν’ ἀνὴρ, ὅστις ἐναντίον τοι ἴξάνει, καὶ πλασίον ἀδὺ φωνούσας ὑπακούει, Καὶ γελώσας ἱμερόεν. *Anthol. vii.* 135: Ὁ βλέπων σε μάκαρ’ τρισόλβιος ὅστις ἀκούει Ἡμίθεος δ’ ὁ φιλῶν ἀθάνατος δὲ ὁ συνών. — *In unis ædibus*. “In one and the same house.” So *Livy*, i. 51. — 77. *Propter*. For *prope* or *juxta*. *Comp. Adelph.* iv. 2. 37; *Cic. pro Rosc. Amer.* c. 23. — 80. *Audio*. “I am attentive.” *Audio* is used here in the signification of assenting. *Comp. Phorm.* ii. 1. 6; *Cic. ad Div.* ii. 7. It is used in a different sense in *Andr.* iii. 3. 20; on which see the note. — 83. *Quisquam*. The ancients used this word in the feminine as well as in the masculine. *Comp.* iv. 4. 11. — 84. *Forma et ætate ipse es*. “You are of such form and age.” — *Probes*. Supply *te*. *Probare se pro Eunucho* is the same as *persuadere aliis, se esse Eunuchum*. *Comp. Cic. Verr.* v. 30. See *Ruhnken* on *Rutil. Lup.* i. p. 15.

86. *Orna me*. “Dress me.” *Comp.* iv. 4. 16. — *Quantum potest*. “With all possible haste.” See note on *Andr.* v. 2. 20. — 88. *Quo trudis?* It is usual in comedy to make the reader sensible, by the words of some one of the speakers, of what cannot be exhibited but on the stage; as, in the present instance, we understand from the words of *Parmeno*, that *Chærea* was pushing him. — *Perculeris jam tu me*. “You will throw me down.” *Percellere* properly signifies “to overthrow,” or “subvert.” *Percellunt magnas quercus*. *Ennius*, cited by *Macrob. Saturn.* vi. 2. *Perculeris* the future perfect, in place of the future imperfect. *Comp. Heaut.* i. 1. 56; *Phorm.* iv. 3. 76. — 89. *Certum’est*. “I am determined.” — *Vide ne, &c.* Constr. *Vide ne modo, &c.* “Beware lest this prove too hot for you.” — 90. *At enim, &c.* “But then I shall have to pay for all.” *Comp. Adelph.* ii. 1. 14. *In me cudetu^r faba* is a proverbial expression, the origin of which is not certainly known. Some consider it taken from the threshing of beans; others, from the cooks dressing them, who, when they had not boiled them sufficiently, but left them hard and tough, were sure to have them thrown at their heads. The Scholiast on *Persius* derives it from a whip wherewith slaves were punished, having knots partly resembling the figure of a bean. However commentators differ as to the manner of explaining these words, yet they all agree in this sense, that *Parmeno* was to suffer the punishment of all.

91. *An id flagitium*. *Donatus* observes here, that *Terence* obliquely defends, by this passage, the subject of the comedy. — 92. *Et illis*

crucibus. Constr. *Et nunc referam gratiam illis crucibus, quæ habent nos nostramque adolescentiam despicatam*, &c. "And return like for like to those jilts, who hold us and our youth in contempt," &c. For *crucibus* see Plaut. *Aul.* iii. 5. 48. *Habere despicatum*, and *despicatui habere*, are used for *despicere*. So *oppositas habuit* for *opposuit*, Ovid, *Epist.* xvii. 8. *Referam gratiam* for *ulciscar*. Comp. iv. 4. 51. — 94. *Fallam*. Ovid, *Art. Am.* i. 645. *Fallite fallentes*. — 95. *An potius hæc patri*, &c. "Or do you rather think it reasonable that I should impose upon my father, and endeavour by cunning artifices to overreach him? which every one that hears of it will blame. Whereas, in the other case, all the world will say that I have used her as she deserves." *Patri* for *adversus patrem*. — *Ut a me ludatur*, i. e. *pecuniam ab eo per fallacias auferendo, quam in amores et voluptates meas insumam? cum liceat fallendo has meretrices cupiditatem meam sine ullo sumtu aut dispendio implere*. This is the explanation of Faërnus, which, for an obvious reason, I have given in his own words. — 96. *Quod*. Imposing upon and overreaching my father. — *Illud*. Playing off the same tricks on those jilts which they play off upon us. Westervhiovius, and almost all the modern editors, read—

An potius hæc pati? æquum est fieri, ut a me ludatur dolis:

Quod qui rescierint, culpent: illud merito factum omnes putent.

"Or should we rather tamely submit to all this? It is but just to deal thus a little cunningly with her. Which, perhaps, you will say every body that hears will blame: nay, on the contrary, they will all agree that she is used as she deserves."

97. *Quid istic?* &c. "Well, well! if you are resolved to do it, do so." For *quid istuc?* see note on *Andr.* iii. 3. 40. — 98. *Jubesne?* "But do you order me?" — 99. *Nunquam defugiam auctoritatem*. "I will never deny that it had been done by my authority and instigation." *Defugere* for *recusare, vitare*. Comp. *Cæs. B. C.* i. 32. *Ego defugiam auctoritatem* are also the words of Cicero, *pro Sull.* c. 11. A person is properly said *defugere auctoritatem* who dares not avow himself the author or adviser of any thing.

ACT III. SCENE I.

In this scene we have a lively representation of the manner which the parasites and flatterers of those times took to ingratiate themselves with men of great fortunes and shallow understandings. As men of the least merit are most apt to be overrun with vanity, and fond of being thought to possess those talents which they want, so they are easily made the dupes of those who know how to apply to their weak side. Gnatho had carried the young virgin as a present from the captain to Thais. Thraso and the parasite are here introduced, as now first meeting after the delivery of the present. Thraso asks how it had been received; and Gnatho answers in the manner which he thought would be most agreeable to this conceited fool, by puffing up his ridiculous vanity. This gives the captain an opportunity of expatiating, and talking magnificently of himself; to all which the parasite counterfeits a ready belief, and hears him with an air of seeming admiration.

The metre is Trimeter Iambic.

1. *Agere*. An infinitive for the indicative *agebatne*. We must suppose that Thraso and Gnatho have been some time in conversation before they make their appearance. *Ain' tu?* may, therefore, be very naturally supplied. — 2. *Ingentes*. Cicero, in his treatise *de Amicitia*, c. 26, remarks on this passage:—"It was sufficient to answer, *magnas*, 'great.' The parasite makes it *ingentes*, 'huge.' A flatterer always heightens that which he knows the person whom he endeavours to please, would have to be great." Lucretius has a reflection much to the same purpose, vi. 677, *Maxima quæ vidit quisque, hæc ingentia fingit*. — *Læta'st?* To this question he answers in the same strain, *Triumphat*, "She truly triumphs." — 3. *Id*. For *propter id*. Comp. *Andr.* ii. 3. 2. — 4. *Triumphat*. The parasite designedly pitches upon a military term to please the trifling captain. *Triumphare* signifies "to rejoice in the most unbounded manner." Comp. *Heaut.* iv. 2. 5; Cic. *ad Att.* ix. 16. — *Huc proviso*. [*Enter Parmeno: to himself,*] "I come hither to watch," &c. Comp. *Andr.* ii. 4. 1, and v. 5. 1. — *Ut deducam*. "To bring the presents." — 5. *Sed eccum militem*. This is said in contempt. — *Est istuc datum*. Supply *a natura*: "That is a peculiar gift granted me by nature." See Bentley on Hor. *Epist.* i. 2. 45. — 6. *Ut grata mihi sint*. "That every thing I do procures me favour with all." Comp. *Heaut.* ii. 3. 21.

7. *Advorti animum*. For *animadverti*. "In truth, I have always observed it." — *Vel rex*. "Even the king himself." *Vel* is used in the same sense in Virg. *Ecl.* viii. 69. The king of the Persians was called, κατ' ἐξοχήν, "the king," ὁ βασιλεὺς. The Greek mercenaries, οἱ Ἕλληνες, οἱ μισθοφόροι, formed the chief strength of the Persian infantry. This may be understood of Darius III., who reigned in the time of Menander. But as Pyrrhus is mentioned in this very play, Madame Dacier thinks it ought rather to be understood of Seleucus, king of Asia. — 8. *Mihi agebat*. Supply *gratias*. — 9. *Labore alieno*, &c. "A man of your wit often appropriates to himself that glory which others have obtained with a world of toil." Some will have it that Gnatho says this, turning from the soldier to the spectators; imagining it impossible that the captain should be so absolute a fool as not to see that this was mere banter. But there is no necessity of being so nice. Terence meant the captain's character as sottish in the highest degree; and that he had both heard what Gnatho said, and took it seriously, is plain from the answer *Habes*. That Shakespeare was familiarly acquainted with this comedy, says Colman, is evident from the following passage:—

"HOLOFERNES. *Novi hominem, tanquam te*. His humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical."—*Love's Labour Lost*, Act V. Scene I.

— 11. *Quod*. This does not refer to *salem*, but to the whole phrase, as in the *Heaut.* ii. 3. 123. — *In oculis*. Gnatho was about adding *gestare*, when the captain interrupted him with *Scilicet*, "certainly." *In oculis gestare* signifies "to love and esteem very much." Comp. Cic. *Att.* vi. 2. *Gestandus in sinu* has a similar meaning, *Adelph.* iv. 5. 75. *Gestare* for *gestabat*. — 12. *Verum*. "True." Ruhnken reads *vero* in the same sense as *omnino*, "by all means." It is a formula of affirming

Comp. ii. 3. 56; *Adelph.* iii. 4. 23. — *Credere omnem exercitum.* "Entrusted me with the whole management of the war." — 13. *Tum sicubi*, &c. "And then, whenever satiety of company or hate of business seized him—when he would repose—as if—you understand me?" *Odium* for *tedium*. Comp. v. 5. 2; *Hec.* ii. 1. 22. — 18. *Regem.* See note on i. 2. 88. — *Elegantem.* Ruhnken considers this as put for *eligere scientem*, "of exquisite discrimination." Comp. iii. 5. 18.

19. *Perpaucorum hominum.* "A man nice in the choice of his friends." "No general man, I warrant you." That is, one who admits but few into familiarity with him. Horace uses the same phrase, in the same sense, speaking of Mæcenas, *Sat.* i. 9. 44: *Paucorum hominum ut mentis bene sanæ.* In like manner Cicero tells us, in the book *de Fato*, that Scipio having engaged two or three friends to sup with him upon sturgeon, and seeming inclined to detain some others who dropped in upon him, Pontius whispered to him, "Take care, Scipio," *Accipenser iste paucorum hominum est*, "the sturgeon does not love much company." This passage of Cicero, quoted by the commentators both on Horace and Terence, puts the meaning of the phrase out of all doubt; and indeed in this sense the speech of Thraso more properly follows up the speech immediately preceding, and, without the least violence to the natural flow of the dialogue, takes off the awkwardness of an *aside* from the reply of Gnatho, and leaves him that easy raillery which distinguishes him in most parts of the play. — *Immo nullorum*, &c. "Nay, he must have kept no other company, if he was intimate with you." The captain says *perpaucorum*, and the parasite, improving upon it, says *nullorum*.

20. *Invidere.* For *invidēbant*. So *mordere*, *pendere*, &c. afterwards. — 21. *Mordere.* "Railed at me in secret." Comp. Cic. *Att.* xiii. 12. Hence *morsus famæ*, Sil. Ital. vii. 271. — *Flocci pendere.* The same as *flocci facere*, ii. 3. 12. — 22. *Misere.* For *valde*. "They envied me exceedingly." Donatus thinks *misere* alludes to the wretched feelings of the envious, "They wretchedly envied me;" because *misere* and *impense* are generally synonymous. But then we must recollect the character of the speaker, which will also account for the tautology in *illi invidere*. — 23. *Impense.* "In particular." Ruhnken explains this by *valde*, *vehementer*, agreeing, no doubt, with Donatus as to the meaning of *misere* in vs. 22. Comp. iii. 5. 39. — 25. *Belluas.* All animals of the larger sort were called *belluæ*. Elephants in particular were so called, κατ' ἐξοχήν. Comp. Juvenal, x. 158; Flor. ii. 6. We must here observe, with Madame Dacier, that he who had the charge of the elephants was a very considerable officer, and had a great number of servants under him. It was not, therefore, a small matter in Thraso, to have had a dispute with a man of that importance. It is not, moreover, a light boast which he makes here. The word *Indicis* ought not to be forgotten. This vain fool imagined that it gave a higher idea of his boldness and courage, and that the man who commanded the Indian elephants must be much more formidable than he who commanded other elephants, because they were of a larger size, and commonly reckoned more fierce. — 27. *Jugularas hominem.* "You silenced the man." This word is chosen in preference to *occideras*, as being less equivocal; as if he had silenced him with the sword, and not with words. — *Quid ille?* "What did he say to it?"

28. *Di vostram fidem!* [*Parmeno aside:*] "Good heavens! the

wretched, stupid coxcomb!... and that rascal too!" — 29. *Sacri-legum*. Put here for *sceleratum*. — 30. *Tetigerim*. *Tangere*, like the Greek ἀπτεσθαι, signifies "to nettle with a sharp witty saying." See Muretus on Catull. xxi. 8. The Rhodians were particularly famous both for their skill in naval affairs, and for their ready wit. They were, besides, haughty and impatient of an affront. It was, therefore, much to the captain's honour to have the better in a dispute with a Rhodian. That we are to understand it so, is evident from the care which the captain afterwards takes to remind us of the person's being a Rhodian. — 32. *Plus milies jam audivi*. [*Gnatho aside*:] "I've already heard it o'er and o'er a thousand times!" Comp. i. 2. 5. — 34. *Ad id alludere*. "To make love to her." Comp. Lactant. iii. 10. See Burmann on Phædr. iii. 19. 12. — 36. *Lepus tute*, &c. "What! you a hare yourself, and hunt for game!" A proverbial expression in use at that time; and borrowed from the Greek, Δασύπους ὦν κρέως ἐπιθυμείς. We learn from Donatus and Vopiscus, that Livius Andronicus had inserted it in his plays before Terence. See Casaubon. on Athen. iii. 3. *Pulpamentum* signifies "the flesh of deer, hares," &c. "venison." *Ego apros occido, sed alter fruitur pulpamento*. Vopisc. in Numer.

37. *Quid est?* The parasite had forced a laugh, the more easily to impose upon Thraso, in making him believe that he had now first heard this story. The captain asks, "What's the matter?" with the air and countenance of one who was sure of being commended, and to give Gnatho an opportunity of launching out in his praises. — *Nil supra*. "Incomparable." Comp. *Andr.* i. 1. 93; *Adelph.* ii. 3. 11. — 39. *Fertur in primis*. "Nothing is more in fashion." So Ruhnken, citing Sueton. Cæs. c. 20. Others render it thus: "It is in the highest esteem;" "it is reckoned admirable." — *Meum 'st*. "'Tis my own, I assure you." — 40. *Dolet dictum imprudenti adulescenti, et libero*. It is not easy to conceive why Guyetus is for rejecting this verse, for it comes in very aptly from Gnatho, who means to flatter the captain, as one so cutting in his railleries, that whoever drew his resentment upon them, deserved heartily to be pitied. *Imprudenti adulescenti*, "a forward youth;" one, perhaps, who little imagined that he would be taken up so short, or that he had to do with a man who was so great a master of wit. *Liber* may signify here either one who was "free-born," a youth of quality or rank, or it may imply freedom of speech.

41. *At te Di perdant*. [*Parmeno aside*:] "The gods confound you!" *At* is a particle of anger and indignation. Thus, *At vobis mala multa Dii Deæque dent*, Catull. xxviii. 14. See note on *Andr.* iv. 1. 43. It is sometimes a particle of admiration. Comp. iii. 5. 42. — 42. *Risu emoriri*. "They died with laughter...they laughed excessively." Γέλω ἐκθανον occurs in Homer, *Od.* ζ. 99. *Emoriri* is an antique form for *emori*. Comp. Plaut. *Pseud.* iv. 7. 125. *Moriri* is found in Ovid, *Met.* xiv. 215. Donatus remarks that it was usual with comic poets, in drawing ridiculous characters, to make them express themselves foolishly, and sometimes put in their mouths wrong words, which people of understanding never used. Such he takes the word *emoriri* here to be. The remark in general may be just enough, but his applying it to the word *emoriri* was going too far. I should rather incline, says Patrick, to the opinion of those who think there is an affectation of wit in the use of this word, *i. e.* that Thraso describing here the laughter of all present, endeavours to give an example of it,

by his manner of telling it, and that he drew out the word in pronunciation, accompanying it with a laugh, *e-mo-ri-ri*. — 43. *Non injuria*. “No wonder.” Comp. *Andr.* i. 1. 33. — 44. *Purgon’ ego me, &c.* “Shall I clear myself to Thais with respect to this, that,” &c. *De istac* is put here for *propter istanc*. Comp. iii. 2. 4; Cic. *Verr.* iii. 3. — 45. *Nil minus*. “By no means.” — 47. *Scin’?* “Don’t you know the reason?” — 48. *Ut male urat*. “With a design to teaze you greatly.” *Male* for *valde*. Comp. *Andr.* iv. 1. 7. Before Gnatho had finished his sentence, Thraso interrupted him with *Sentio*, “I understand.”

49. *Id ut ne fiat*. *Ne* here for *non*. — 52. *Intromittamus comissatum*. “Let us bring in Phædria to our revels.” *Comissari*, “to revel, dance, and be merry,” comes from *καμάζω*, “I carouse;” and this from *Κῶμος*, the god of revelling. *Comissatio* was properly a promiscuous company, met together after supper, to spend the time in drinking, dancing, &c. which they often continued through the greater part of the night. — 55. *Par tu pari*. From the Greek ἴσον ἴσῳ ἐπιφέρειν. — *Mordead*. *Δάκνει με δήμαρχός τις*, Aristoph. *Nub.* 37. — 56. *Si quidem me amaret*. “Suppose she loved me.” I am at a loss to determine, says Colman, whether it was in order to show the absurdity of the captain, or from inadvertence in the poet, that Terence here makes Thraso and Gnatho speak in contradiction to the idea of Thais’s wonderful veneration for Thraso, with which they opened the scene. — 58. *Jam dudum*. “Abundantly.” See note on *Andr.* v. 4. 45. Bothe reads—

Quam dudum, quod tu das, expectat atque amat:
Tam dudum te amat: tam dudum illi facile fit, &c.

This is probably the true reading. — 60. *Alio*. For *ad aliam*. Comp. *Heaut.* ii. 4. 10.

62. *Ridiculum*. “’Tis ridiculous to talk so; for you did not turn your thoughts to it. But, had you done so, how much better would you have contrived this yourself!” Cicero says it is the part of a fool to say *non cogitaram*. What Plutarch says of parasites well suits the character of Gnatho: Οἱ δὲ κόλακες τοὺς βασιλεῖς, καὶ πλουσιοὺς, καὶ ἄρχοντας, οὐκ ὀλβίους μόνον καὶ μακαρίους, ἀλλὰ καὶ φρονήσει, καὶ τέχνη, καὶ ἀρετῇ πάσῃ πρωτεύοντας ἀναγορεύουσιν. — 63. *Idem hoc aut melius tute invenisses*. Comp. *Andr.* iv. i. 57.

ACT III. SCENE II.

While Thraso and Gnatho are discoursing together, as in the former scene, Thais comes to the door, and chances to hear them. She therefore advances forward to look for the captain, and upon seeing him, enters into discourse with him. Parmeno still at some distance overhears all, and, thinking it was time now for him to appear, advances as if but just then come out. He afterwards orders the two slaves to be called out, and presents them. This brings on a conversation full of variety, as being managed by persons of different characters. These the poet preserves with wonderful judgment, so that among so many speakers we neither meet with one who says any thing out of character, nor is there any confusion in the discourse.

The metre is Trimeter Iambic.

2. *Thais mea.* Θαῖς ἐραστοῦ τινος αἰτοῦ ἀλαζόνος, κ. τ. λ. Athen. *Deipn.* xiii. p. 89. — 3. *Quid agitur?* “How do you do?” *Quid agis* and *quid agitur* are synonymous. Comp. ii. 2. 40; *Adelph.* iii. 3. 20. — *Æquid nos amas.* “Do you love me in the least?” — 4. *De fidicina istac.* “For sending you that music-girl.” *De* for *propter*: *propter fidicinam.* — *Quam venuste! quod dedit, &c.* [*Parmeno aside*:] “How polite! What a fine commencement he has made at first meeting!” *Dare* for *facere* is not unusual with the poets. The reprehension of Parmeno here is just; for in offices of kindness it belongs to him who receives, to remember; he that gives should seem to forget. — 5. *Plurimum merito tuo.* Supply *amo te.* “Yes, for your own worth I love you.” — 6. *Hem alterum.* [*Parmeno aside*:] “There’s the other for you!” — 7. *Abdomini hunc natum dicas.* “One would swear he was born for his belly.” Thus Cicero in *Piscn.* c. 17. *Ille gurgis atque helluo; natus abdomini suo, non laudi atque gloriæ.* Trebellius Gallieno, c. 16. *Natus abdomini et voluptatibus, &c.* Before this reading had been restored by Dr. Bentley, all the printed editions exhibited *Ex homine hunc natum dicas.* “He is so like Thraso, one would think he was his son,” i. e. both are so silly, one would think this parasite his second self. “Like master, like man.” The generality of commentators understood this as said interrogatively: “Who would imagine that he was born of a human being?” Some render it, “A chip of the old block.” That Dryden understood it in this sense, is evident from the following passage in his *Essay on Dramatic Poetry*:—“In the new comedy of the Grecians the poets sought indeed to express the ἥθος, as in their tragedies the πάθος, of mankind. But this contained only the general characters of men and manners; that is, one old man or father, one lover, one courtesan, so like another, as if the first of them had begotten the rest of every sort; *ex homine hunc natum dicas.*”—*Abdomini* must be pronounced in three syllables, *abdomni.* Comp. *Hec.* iii. 1. 1. — *Ubi vis, non moror.* “When you please, I am no hindrance.” *Ubi vis*, says Donatus, is an answer to *eamus ad coenam*, and *non moror* to *quid stas?*

8. *Adibo.* [*Parmeno to himself.*] — 9. *Ituran’.* [*Parmeno goes up to Thais.*] — 10. *Bene fecisti.* “You are welcome.” Donatus asks what Parmeno had done to deserve this: as Thais was going out, and at that time standing in the very entrance, when she sees Parmeno. “You have done well in coming just now, if you wanted to see me, for I was about leaving home: had you come later you would not have found me at home.” Thais knew from what Phædria had said (i. 2. 109.) that Parmeno would be coming with the slaves. *Bene facis* is a formula of returning thanks. Comp. 1. 2. 106; v. 8. 54. — *Quid, hunc non vides?* [*To Parmeno in an under voice.*] — 11. *Video et me tædet.* “Yes, I see him, to my sorrow.” [*Parmeno says this in an under voice. The remainder of the verse he speaks aloud.*] — 12. *Quid stamus?* [*Thraso angrily,*] “Why do we loiter here?” — 13. *Pace tua.* “With your permission.” Donatus observes upon this, that there is a particular elegance in the choice of the poet’s words; because *pax, datio, deditio, conventio, colloquium*, are words proper to war. They are used for the purpose of sneering at the captain. — 14. *Convenire et colloqui.* “To treat and parley with her.” Comp. *Andr.* ii. 2. 29. — 15. *Perpulchra credo dona.* [*Ironically.*]

16. *Res indicabit.* “The gifts will answer for themselves.” Comp.

iv. 3. 16. This formula is borrowed from the Greek, *αὐτὸ δέλξει*. See Valcken. on Eurip. *Phœniss.* 626.—17. *Procede tu huc*. [*Parmeno to a black girl, who enters:*] “Stand you forward this way!”—18. *Ex Æthiopia*. [*Addressing Thais:*] “This girl comes all the way from Æthiopia.” This was what Thais had earnestly wanted, a girl from Æthiopia, i. 2. 85. *Usque* expresses the distance she came, which was no small addition to the value of the gift. — *Hic sunt tres minæ*. “These are worth three minæ.” Three minæ are equal to £9. 13s. 9d. See note on *Andr.* v. 4. 48. —19. *Accede huc*. [*Enter Chærea in the Eunuch’s dress.*]—*Hem Eunuchum tibi*. [*Addressing Thais:*] “Here is an eunuch for you.”—20. *Quam liberali facie, &c.* “How liberal his air, and in the bloom of youth.” Comp. *Andr.* i. 1. 11; i. 1. 45.—21. *Ita me Di ament, honestus est*. “Now, as I live, he is handsome.” Comp. *Andr.* i. 1. 96.—*Quid tu ais?* Parmeno exults in the praise of Thais, and takes this opportunity of insulting Gnatho.—22. *Numquid habes, &c.* “Have you discovered any thing in him to lavish your scorn on?” Comp. *Andr.* iii. 2. 18.—*Autem*. Comp. *Heaut.* ii. 3. 10.—23. *Tacent: satis laudant*. “They are dumb! praise sufficient!” So Cic. *Catil.* i. 8, *dum tacent, clamant*. Comp. *pro Sext.* c. 18. Silence is a kind of confession and concession, especially when an adversary puts a question.—*Fac periculum in literis*. “Try him in literature.” Aristot. *Polit.* viii. 2. *Ἔστι δὲ τέτταρα σχεδὸν, ἃ παιδεύειν εἰώθασι, γράμματα, καὶ γυμναστικήν, καὶ μουσικήν, τέταρτον ἔνιοι γραφικήν*. Comp. Cic. *Orat.* iii. 34; Nepos, *Att.* c. 1.—24. *Liberum*. The whole emphasis in pronouncing this sentence lies upon this word, which discovers Chærea to have accomplishments above his rank, who, though he appeared to be no more than a slave, yet was equally skilled in those polite arts, as if he had been born and educated a citizen. It was the practice sometimes among the ancients to educate slaves with care, either that they might sell for the greater price, or be the more serviceable to their masters. See Hor. *Epist.* ii. 2. 6.

25. *Solertem dabo*. “I will warrant him accomplished.” One might be almost tempted to imagine that Shakespeare had the *Eunuch* of Terence in his eye, when he penned the following passage concerning the disguise of Viola:

“Conceal me what I am, and be my aid
For such disguise as, haply, shall become
The form of my intent. I’ll serve this Duke;
Thou shalt present me as an eunuch to him:
It may be worth thy pains; for I can sing,
And speak to him in many sorts of music;
That will allow me very worth his service.”

Twelfth Night. Act I. Sc. 2.

26. *Ego illum Eunuchum, &c.* [*Thraso, in an under voice, to his parasite.*]—30. *Quod quidam facit*. [*Parmeno says this with a significant glance towards Thraso.*]—32. *Sat habet*. “He is satisfied.” Comp. Cæs. B. G. iii. 46; Nepos, *Epam.* c. 8.; Livy, v. 21.—33. *Apparet, &c.* The captain draws this conjecture from the compliment which Parmeno had just made to Thais; it seemed every way so humble and submissive. Thraso fancied that a man of fortune, who could make presents of value to his mistress, would never behave in that respectful manner; for riches are apt to make the owner haughty and overbearing. This was what the captain meant; but Gnatho, the more to mortify Parmeno, takes it in another sense.—34. *Nam hercle, &c.* Supply

recte. "True; for no man, that could obtain another, would endure a slave like this." — *Qui haberet, qui pararet*. "Who had means whereby to procure." See note on *Andr.* Prol. vs. 6; and comp. *Cic. Att.* xii. 19. *Parare* is sometimes put for *comparare*, *emere*. Comp. *Catull.* x. 20; *Cæs. B. G.* iv. 2.

36. *Infra infimos*. Thus Ovid, *Trist.* v. 8. 1. *Non adeo cecidi quamvis abjectus ut infra Te quoque sim, inferius quo nihil esse potest*. — 37. *Animum induxeris*. See note on *Andr.* iii. 3. 40. — 38. *E flamma petere te cibum*. The ancients, when they burned the bodies of the dead, commonly threw bread, &c. into the funeral pile; and the greatest affront that could be offered to any person, was to tell him that he was capable of snatching these from the middle of the flames. *E flamma*, therefore, stands here for *e rogo*. Comp. *Catull.* lix. 3; and Scholiast on Aristoph. *Nub.* 907. — 39. *Jamne imus?* [*Impatiently*.] "Why don't we go?" — 40. *Postea continuo exeo*. [*Exit Thais, with Chærea and the Æthiopian girl*.] — 41. *Haud convenit, &c.* [*Parmeno, sarcastically*.] "It ill becomes a gallant captain to escort his mistress in the street." — 43. *Quid tibi ego multa, &c.* "Why should I waste words upon you? — you are beneath my notice! — Like master, like man!" [*Exit Parmeno*.]

44. *Ha, ha, hæ!* Comp. ii. 2. 19. — 45. *Illud de Rhodio*. Comp. iii. 1. 30. — 47. *Fiat*. See note on ii. 1. 2. [*Exit Gnatho*.] — 48. *Fac cures*. [*Thais re-enters with Pythias*.] Periphrasis for *cura*. So vs. 53, *ut sitis facite* for *adeste*; *fecit ut mitteret* for *misit*, *Cic. Div.* x. 17. Comp. *Hec.* ii. 2. 2. — 51. *Quid? quid, &c.* Thais endeavours to recollect some other commands she had to give. Comp. v. 3. 1; *Cic. Att.* i. 17. — 53. *Vos me sequimini*. [*Exit Thais, attended by servants and Thraso*.] Comp. *Hec.* v. 2. 27.

ACT III. SCENE III.

The character introduced here is wholly taken from Menander, and is that of a youth who had almost always lived in the country, and was very little acquainted with the ways of the town. Thais had sent for him to be satisfied whether the virgin, whom the captain had purchased for her, was his sister, as she had some reason to suspect. This obliged her to ask several questions relating to himself, family, and fortune. Chremes, a rustic, unacquainted with the modes of the town, a character naturally jealous and suspicious, fancies all this done with a design to draw him into a snare. He is therefore introduced full of this idea, and contriving with himself how he may best avoid it.

The metre is Trimeter Iambic.

2. *Nimirum*. "Without doubt," as in *Hor. Epist.* i. 14. 11. A person speaking by himself is allowed to suppress many words, which they who overhear him may easily, from the train of his discourse, supply. This beginning of Chremes, when the ellipses are filled up, must run in some manner as this: *Profecto, quanto magis magisque cogito, nimirum intelligo, quod, &c.* — *Dabit mihi magnum malum*. Menander: *κακὸν τί μοι μέγα δώσει*. — 3. *Ita me video labefactarier*. "I see myself so shaken from my purpose." *Labefactare* signifies "to undermine," or "overthrow," and "to drive one from his resolution."

Comp. Catull. lxi. 3. *Labefacere*, "to change one's sentiment," as above, i. 2. 98. — 5. *Roget quis*. Supply *si*. — *Quid tibi cum ea*. Supply *negotii est*. Comp. Cic. *ad Div.* xv. 10; Nepos, *Alcib.* c. 10. *Rei est* is supplied iv. 7. 34. — 7. *Rem divinam fecisse*. For *sacrificasse*. — *Rem seriam*. "A matter of great importance." *Serius* and *severus* differ in this, that the former is generally applied to things, the latter to persons. Comp. Nepos, *Pelop.* c. 3. — 8. *Suspicio*. Supply *mihi*. — 9. *Dolo malo*. "With a bad design." *Dolus malus* is explained by Cic. *Off.* iii. 14, *cum aliud simulatum, aliud actum*. — *Accumbere*. "She sat down by me." An infinitive for the imperfect indicative. See note on *Andr.* i. 1. 35. — 10. *Mihi sese dare*. "Behaved familiarly towards me." *Sese dare* is here to be understood of Thais's complaisance, and a certain free and friendly air which she put on to Chremes, as designing, by an act of generosity, to secure his patronage and protection; she therefore endeavours to appear with all the insinuation and softness she is capable of. But we must remember this rustic's suspicions, which make him here give it a different turn. Comp. *Adelph.* v. 3. 52; Cic. *ad Div.* ii. 8. — *Sermonem quærere*. This signifies to exhaust all the common topics of discourse, when we endeavour to find out conversation, to entertain and amuse those we are in company with. *Fabulas arcessere* is used by Petron. c. 37.

11. *Ubi friget*. Supply *sermo*. "When every topic of conversation was exhausted." Comp. Cic. *ad Div.* iii. 8. — *Huc evasit*. "It turned," or "came to this." Comp. *Andr.* i. 1. 100; Sall. *Jug.* c. 15. — 14. *Avellere*. For *avulsuram*. See note on *Andr.* i. 5. 3. Comp. *Eun.* v. 3. 11. — 16. *Ecquis*. Supply *testis*. — *Ecquid habuisset*. "Whether she had any trinkets on her person." Comp. i. 2. 32; iv. 6. 15. — *Cum perit*. For *cum periret*. — 18. *Nisi si illa forte, &c.* "Unless, perhaps, she means — the saucy baggage! — to play the counterfeit, and feign herself that sister," &c. *Intendit*. Supply *animo*: "she meditates." Gesner, in his *Thesaurus*, explains *intendit* here by *probare vult*; in which sense *intendere* is sometimes used by the lawyers. *Ut est audacia*. "So great is her impudence." Comp. *Adelph.* iii. 3. 36. — 22. *Misit orare*. A Grecism for *misit oratum*. *Porro* is put for *postea*. — *Serio*. "Earnestly." Donatus asks whether *serio* is to be joined with *orare*, or with *venirem*. With the former, no doubt. — 23. *Quid volt*. For *quid velit*; the indicative for the subjunctive: "Let her say what she means, or trouble me no more." — 24. *Heus, heus*. [*He knocks at the door of Thais.*] — *Ecquis hic?* "Is any one here?" This is sometimes improperly translated, "Who is here?" So *Ecquis adest?* "Is any one present?" not, "Who is present?" Ovid, *Met.* iii. 380. *Numquid vis?* "Do you want any thing?" not, "What do you want?" Plaut. *Amph.* i. 3. 44.

25. *O capitulum lepidissimum!* [*Enter Pythias.*] "O sweet, charming sir!" — 26. *Dico ego mi insidias fieri?* [*Chremes, aside,*] "Did I not say they had a design upon me?" *Dico ego*, "I say," was a formula much used by rustics. — *Maximo opere*. For *magnopere*, or *summo opere*. Even these words are sometimes found written separately, *magno opere*, *summo opere*. See Drakenb. on Livy, i. 17. — 27. *Ut cras redires*. Thais instructed her maid, that she should first entreat Chremes to remain, and if she could not succeed with him, to beg of him to come again to-morrow. But Pythias, inverting the order, first asks him to return to-morrow, and then to remain. — 29. *Cur, mi Chremes?*

[*Pythias taking hold of him,*] “And why not, my dear Chremes?” — 30. *Malam rem hinc ibis?* The construction here is similar to *domum ire*. But some editions have *Malam in rem*. — 32. *Abi*. [*To Dorias*.] The usual manner of addressing slaves. Comp. *Andr.* i. 1. 1; v. 6. 14; *Eun.* iv. 6. 15; *Heaut.* ii. 3. 8. — *Hunc deduc*. Comp. *Phorm.* iv. 5. 6. [*Pythias enters the house. Chremes goes out another way with Dorias.*]

ACT III. SCENE IV.

Antipho is here artfully introduced by the poet, that Chærea, meeting him as he came out from Thais, might give him an account of what is supposed to have been transacted behind the scenes. This is done that the audience may learn by a recital, what the poet could not with decency exhibit upon the stage.

The metre is Tetrameter Iambic Catalectic.

1. *Heri aliquot, &c.* “Yesterday a few of us young fellows assembled at Piræus.” There has been a great dispute about this verse, whether we ought to read *in Piræo* or *in Piræum*. Madame Dacier says, the true reading may be easily ascertained by incontestable reasons. If the youths who had agreed to sup together were to go from the city to the port, we ought undoubtedly to read *in Piræum*. But as they had been at that time on duty at the port, Terence could not write any other than *in Piræo*. *Coire* signifies “to come together,” “to assemble.” See Virg. *Æn.* vii. 582; and Heins. on Ovid, *Epist.* vii. 123. *Piræo*. This port is by many written *Piræeus*. See Gronov. *Obs.* i. 3. — 2. *Ut de symbolis essemus*. Ἀπὸ συμβολῆς δεῖπνῆν, “to club together for a feast.” *Esset*, for *ederet*, occurs in Virg. *Geor.* i. 151; *est*, *Æn.* iv. 66. For *symbolum*, see *Andr.* i. 1. 61. This kind of feast was called by the Greeks θιάσος, or δέῖπνον συμφορητόν. — *Chæream ei rei, &c.* “Elected Chærea master of the feast.” The *magister convivii* is called by Horace, *Od.* ii. 7. 25, *arbiter bibendi*; and by the Greeks, συμποσίταρχος. *Rei* at the end of the verse is a monosyllable. — 3. *Dati annuli*. “Rings were given.” It was usual with the ancients to deposit their rings, which they wore on the third finger of the left hand, as pledges for observing an appointment. Comp. Plin. *N. H.* xxxiii. 1. — 4. *Quo in loco dictum 'st*. “In the appointed place.” Comp. *Andr.* i. 1. 75. — *Parati nihil est*. For *nihil paratum*: “nothing is prepared” “no preparation made.” The same words are used by Livy, ix. 16. So *quid integri, hoc signi, &c.* — 5. *Homo ipse*. Chærea, the master of the feast.

6. *Hoc negoti ceteri dedere*. “The others commissioned me.” — 7. *Idque adeo, &c.* “I will, therefore, make the inquiry, and see whether he be at home or not.” *Si*, like the Greek εἰ, for *an*. Comp. *Propert.* ii. 29. 23; Cic. *ad Div.* ix. 26. — *A Thaide*. “From the house of Thais.” — 8. *Is est, an non est?* Constr. *an ipse est, an non est?* “Is it he, or is it not?” — *Quid hoc hominis?* “What figure of man is this?” Comp. iv. 4. 29; v. 1. 17. — 9. *Quid illud mali 'st?* “What mischief is now going forward?” Comp. v. 7. 5; *Andr.* 5. 2. 2. — 10. *Nisi*. Put here for *sed*. See note on *Andr.* iv. 1. 41; *Adelph.* i. 2. 73; *Hec.* ii. 3. 7. Comp. Livy, xxiv. 20. — *Procul hinc*. “A short way hence.” *Procul* properly signifies “a great distance off.” It

often signifies "at a short distance," or "near," as explained in the ancient Gloss, Ἐγγύς, καὶ μακρὰν, καὶ πόρρωθεν. Comp. *Hec.* iv. 3. 1; *Virg. Ecl.* vi. 16; *Æn.* v. 124. — *Sciscitari*. This properly signifies "to learn by diligent inquiry."

ACT III. SCENE V.

Chærea, we have seen, had been presented to Thais in place of the Eunuch; and the project had succeeded. He therefore comes out from the house of Thais triumphing in his good fortune, and uttering his joy in very extravagant terms. Antipho, at some distance, overhears him; and, impatient to know what the matter was, goes up to him and inquires. Chærea, no less desirous to communicate the success of his scheme, describes all the steps of this adventure with wonderful vivacity.

Of this scene, verses 1 and 2 are Tetrameter Trochaics Catalectic; 10 and 11, Tetrameter Trochaics Acatalectic; 5—8, 14—43, are Tetrameter Iambics Acatalectic; 3, 9, 12, 13, 44—66, Tetrameter Iambics Catalectic.

1. *Numquid hic est?* [*Enter Chærea in the Eunuch's habit, and looking about.*] Comp. iii. 3. 24. — *Hinc*. From the house of Thais, which he had just left. — *Nemo homo'st*. *Homo* here is redundant, as in the *Adelphi*, ii. 3. 6. Comp. *Cic. ad Div.* xv. 10. — 2. *Jamne erumpere hoc licet mihi gaudium?* "May I now pour forth my excessive joy?" *Erumpere* is used in an active sense also in *Virg. Georg.* i. 445; *Æn.* xi. 377; *Cic. Att.* xvi. 3. — 3. *Nunc est profecto*. Supply *tempus*, which Madame Dacier improperly inserts in the text. It is often omitted, as in *Livy*, vii. 32; *Comp. Petron.* c. 127; *Sanct. Min.* iv. 4. The following lines from Shakespeare contain exactly the same sentiment as this of Terence:

"If I were now to die,
'Twere now to be most happy; for, I fear,
My soul hath her content so absolute,
That not another comfort, like to this,
Succeeds in unknown fate."

Othello. Act II. Sc. 1.

4. *Ne hoc gaudium, &c.* "Lest life blast my present joy by some disaster." See *Andr.* Prol. 16. — 5. *Sed neminemne curiosum, &c.* Supply *videam*. Some MSS. have *intervenire video*. But the indicative may be omitted, as in the *Andria*, iv. 2. 6. "But shall I see no curious impertinent come across me now, and deafen and murder me with questions?" Comp. *Plaut. Stich.* ii. 1. 44. All this is extremely natural. In great emotions of joy we are not only apt to express ourselves in terms somewhat extravagant, but to wish for the company of some friend, to whom we may impart what we feel. — 6. *Quoquo eam*. "Whithersoever I go." — *Obtundat*. Supply *ures meas*. Comp. *Andr.* ii. 2. 11; *Plaut. Cist.* i. 1. 120. — *Enicet*. Thus, *occidis sæpe rogando*, *Hor. Epod.* xiv. 5. — 8. *Quid mihi quæram*. The pronoun *mihi* is redundant here.

9. *Ab eo gratiam hanc inibo*. *Inire gratiam* is "to do a kindness to one," and by that means merit favour and good-will. *Gratiam ab eo inibo* is therefore the same as if he had said, *Gratiam ejus merebor*, or

ibo in gratiam ejus. For Terence often puts *ab eo* instead of *ejus*, as in the *Andria*, i. 1. 129. — 10. *Chærea, quid est.* [*Antipho goes up to him.*] — *Quod.* For *propter quod.* — *Quid sibi hic vestitus quærit?* “What means this dress?” *Quid sibi vult?* is the more usual expression. — 12. *Taces quid?* Σιγᾶς τί. — *O festus dies hominis!* “O happy lot of man!” That is, O how happy the lot of man may sometimes be! From this reading, says Ruhnken, no satisfactory sense can be drawn. Bentley conjectured, *O festus dies! O meus amicus! salve.* Oudendorp, and Gesner (*Lex. Tot. Lat.*) adopt this reading, supplying *dies* to *amicus*. See Gronov. *Diatr.* c. 43. *Meus festus dies*, in Plaut. *Cas.* i. 1. 49, is addressed to a person in the sense of “my joy!” Schmieder the younger thinks *O festus dies hominis* is used here in the same way, and addressed to Antipho. Colman renders it, “O happy, happy day!” The expression, *O festus dies hominis!* says Patrick, is here somewhat remarkable. *Festus dies hominis* for *homo qui es quasi festus dies*. The manner of speaking, though somewhat singular, is yet very frequent in ancient authors. Thus *scelus homo, pietas animi, sententia dia Catonis*: and Plautus, just as here, *sine amabo, amari te meus festus dies*. Madame Dacier’s translation is *bon jour*, which really is ridiculous. — 15. *Nempe, opinor, Thaidem.* “You mean, I suppose, Thais.” So *nempe de tuo*, “you mean of your own,” Plaut. *Trin.* ii. 2. 47.

16. *Sic commemineram.* “So I fancied.” — 18. *Elegans formarum spectator.* This Lucian expresses by the single word φιλόκαλος, “a nice judge of beauty,” “a person of fine taste.” Patrick observes that these three are, perhaps, the most proper terms that could have been pitched upon by any writer, to express Chærea’s delicacy in this point. *Forma* answers exactly to our word “a beauty.” *Spectare* is “to view,” “examine,” or “judge of with attention.” *Elegantes* are those who know how to make a right choice. — 19. *In hac commotus sum.* Ruhnken observes upon this, that the Latin poets, in speaking of love, use the ablative in preference to the accusative. Thus in Ovid, *Met.* vii. 21, *quid in hospite, regia virgo, Ureris?* Comp. Ovid, *Art. Am.* i. 731. See Heinsius on Virg. *Æn.* vii. 621; and Broukhus. on Propert. iii. 6. 28. — *Primam.* “The first of womankind.” *Primam* is put here for *præcipuam* or *pulcherrimam*. *Primus* not only relates to numerical order, but also to praise. Comp. i. 1. 5; *Heaut.* v. 2. 10; Petron. c. 40. — 20. *Quid multa verba?* Supply *dicam.* Comp. *Andr.* i. 1. 72; *Eun.* iii. 2. 43 — *Amare cœpi.* “I fell in love with her.” — 22. *Submonuit.* “Gave me a gentle hint.” *Submonuit* is a very proper word here, on account of *arripui* in the next verse. Donatus observes, the whole is well conceived; because, as it was not fit for an ingenuous youth to be ready at contriving projects of this kind, so, when hinted by another, it was plainly the part of a lover to embrace it eagerly. — 23. *Ibi.* “Thereupon.” — *Quod ego arripui.* “Which I seized eagerly.” — *Tacitus citius audies.* “If you keep silent you will hear it sooner.”

26. *Viderem.* Supply *ut.* — *Essem una.* This may be taken in the same sense as *cibum nonnunquam capiet cum ea*, ii. 3. 77. But see Cic. *pro Cæl.* c. 19; Ovid, *Art. Am.* iii. 664; Broukhus. on Tibull. iv. 7. 10. — *Quicum.* Comp. *Adelph.* iv. 7. 32; *Phorm.* v. 1. 32. — 31. *In interiore parte.* “In an inner apartment.” In Greece the women always occupied the interior apartments, where nobody was permitted to come to them, but relations and the slaves that waited upon them.

This part of the house was called *Gyneconitis*, or *Gynæceum*, as Cornelius Nepos writes it. See *Phorm.* v. 6. 22. — 32. *Intuens terram*. This was considered a sign of bashfulness. — 34. *Noviciæ puellæ*. "Young novices." — *Hæc*. An ancient form for *hæ*. "These prepare for her to bathe." Comp. vs. 44.

38. *Luserat lusum*. An archaism, similar to *furere furorem*, Virg. *Æn.* xii. 680; and *vivere vitam* in the *Adelphi*, v. 4. 5. — 39. *Impendio magis*. For *multo magis*. Comp. Cic. *Att.* x. 4. — 41. *Impluvium*. An open space in the centre of the house where the rain-water fell, and which admitted light from above. It was also called *compluvium*. — *Fucum factum*. "To deceive." *Factum* here is a supine, and is equivalent to *faciendi causa*, or *ut faceret*. *Fucus* properly signifies the herb "red alkanet," or "elkanet," wherewith women used to paint their cheeks. Hence, a "disguise" or "deception." — 42. *At quem Deum?* Comp. Cic. *ad Div.* ix. 20. — *Qui templa cœli*, &c. This sentence is of the sublime kind, and taken probably from some ancient tragic poet, or from Ennius, as Donatus seems to think. It was usual for comic poets to introduce, on some particular occasions, these sentences of the heroic kind; and they carry in them, when well applied, a singular beauty. — 46. *Venit una*. Pythias is meant. See iv. 3. 25. — 47. *Sic facito*. Pythias showed him how to use the fan. [*Chærea here repeats the gesture to his friend.*] — 48. *Tristis*. He put on a sorrowful countenance, for the purpose of deceiving her.

49. *Tum equidem*, &c. "Then I should have wished very much to see that impudent face of yours." — 50. *Qui esset status*, &c. "I should have been delighted to behold how like an ass you looked and held the fan." — 51. *Foras proruunt se*. "Rush out of doors." This verb is sometimes used with an active construction. *Erumpere* is used in the same way, vs. 2. Comp. *Adelph.* iii. 2. 21. — 54. *Sic*. [*Chærea looks through his fingers, showing Antipho how he looked through the fan.*] — 57. *Ostentam*. *Ostendere* and *ostentare* are often used one for the other. See Duker on Flor. ii. 5. — 58. *Amitterem?* For *prætermitterem*. Comp. Cic. *pro Cæcin.* c. 5; Drakenb. on Livy, vii. 34. — 59. *Sed interim*, &c. "But in the mean time, what is become of our club-supper?" — 60. *Frugi es*. "You are a trusty fellow." Comp. iv. 7. 46; *Adelph.* v. 9. 2. — *Immo*, &c. "No; at the house of our freedman Discus." Comp. *Andr.* i. 1. 3. — 62. *Metuo fratrem*, &c. See note on *Eun.* i. 2. 80; *Andr.* iii. 2. 23; *Phorm.* iii. 2. 7. — 64. *Ad me*. "To my house." — 65. *De istac*. Pamphila. The pronoun *ea* must be supplied after *potiri*.

ACT IV. SCENE I.

In the third scene of the third act, Dorias had been sent with Chremes, to conduct him to Thais, who was gone to sup with the captain. Thais, who is willing to behave to him with all the complaisance in her power, desires Thraso to invite him in; to which, however, he yields with great reluctance. No sooner is Chremes seated, but, wanting to keep him till she should have a fit opportunity of satisfying herself whether he is the virgin's brother, Thais enters familiarly into

conversation with him. The captain, alarmed at this, as imagining him a rival brought in on purpose to affront him, to mortify Thais in his turn, remembering the advice given him by Gnatho, orders Pamphila to be sent for. This occasions a quarrel, which being likely to run high, Thais privately pulls off her jewels, and gives them to her maid to carry home, intending to withdraw as soon as possible. Dorias, therefore, appears here upon the stage with her mistress's jewels, and as she is going home, acquaints the spectators with what has happened at the captain's.

Of this scene, vss. 1, 4, 5, 6, are Tetrameter Trochaics Acatalectic, of which vs. 1 has a Tribrach in the last place; vss. 3 and 8, Tetrameter Iambics Acatalectic; and vss. 2, 7, 9—14, Tetrameter Trochaics Catalectic.

1. *Ita me Di ament.* [*Enter Dorias, with a casket of jewels.*] Dryden, in his *Essay on Dramatic Poetry*, has the following remark:—"Tis true the ancients have kept the continuity of scenes somewhat better than the moderns. Two do not perpetually come in together, talk, and go out together; and other two succeed them, and do the same throughout the act, which the English call by the names of single scenes; but the reason is, because they have seldom above two or three scenes, properly so called, in every act; for it is to be accounted a new scene, not only every time the stage is empty, but every person who enters, though to others, makes it so, because he introduces a new business. Now the plots of their plays being narrow, and the persons few, one of their acts is written in less compass than one of our well-wrought scenes; and yet they are often deficient even in this. To go no further than Terence, you find, in the *Eunuch*, Antipho entering singly in the midst of the third act, after Chremes and Pythias were gone off. In the same play you have likewise Dorias beginning the fourth act alone; and after she has made a relation of what was done at the captain's entertainment, (which by the way was very inartificial, because she was presumed to speak directly to the audience, and to acquaint them with what was necessary to be known; but yet should have been so contrived by the poet as to have been told by persons of the drama to one another, and so by them to have come to the knowledge of the people;) she quits the stage, and Phædrina enters next, alone likewise. He also gives you an account of himself, and of his returning from the country, in monologue; to which unnatural way of narration Terence is subject in all his plays. In his *Adelphi*, Syrus and Demea enter, after the scene is broken by the departure of Sostrata, Geta, and Canthara: and indeed you can scarcely look into any of his comedies, where you will not presently discover the same interruption." — *Ita me Di ament* is a formula of swearing. Comp. Cic. *ad Div.* x. 9.

2. *Ne quam.* For *ne aliquam*. The verb in this verse is taken in a double sense: *facere turbam* signifies "to cause a disturbance;" *facere vim*, "to offer violence." — 4. *Militem rogat.* "Thais requests of the captain." — *Irasci.* For *irascatur*. So next verse, *audere* for *audebat*, and *instare* for *instabat*. — 5. *Instare, ut.* "Persisted in requesting him to invite Chremes." Comp. Livy, ii. 4. — 6. *Quia illa, &c.* Constr. *Quia non tempus erat ad eam rem, scilicet indicare illa de sorore ejus quæ cupiebat.* — 8. *Invitat tristis.* "Thraso in an ill humour invites him." — *Ibi.* For *tum*. — 9. *Putare.* For *putabat*. — 10. *Facere.* He pursues the advice given him by Gnatho, iii. 1.

50. — 11. *Ut delectet hic nos.* “To entertain us here now.” — *Minime gentium.* The word *gentium* is redundant here, as in the phrase *nusquam gentium*, *Adelph.* iv. 2. 1. — 12. *In convivium illam?* Supply *arcessas*, or *adducas*. “What! bring her to a banquet!” It was contrary to the manners of the Greeks, for women to appear at table with strangers. Thais would not admit Pamphila to the entertainment, lest she might hear things offensive to chastity, in such free conversation as was usual on those occasions. For as she suspected her to be a citizen, and designed to restore her to her relations, she was unwilling that anything should happen which might injure her reputation. — *Miles tendere inde ad jurgium.* “The captain then persisted till it came to a quarrel.”

13. *Aurum sibi clam mulier demit.* “Thais secretly took off her golden ornaments.” At Athens, courtezans were forbidden by law to wear gold or jewels; but these laws were not very strictly kept. They were also forbidden to have servants; and yet nothing was more common than for the more noted to have whole troops attending them. Some tell us, that it was usual for them to have their jewels carried to the place where they intended to appear dressed, and there put them on; and when about to return, send them away again before them. If this be true, it explains the reason of Thais’s behaviour here. Some would rather attribute it to her fear, lest the captain should use her rudely. — 14. *Se illinc subducet.* Supply *ut*. “That she will secretly withdraw herself.” *Comp.* iv. 7. 25, where *clam* is added, as in *Nepos. Alcib.* c. 4. [*Exit Dorias.*]

ACT IV. SCENE II.

Phædria, according to his resolution, went into the country with a design of remaining there three whole days. But, as lovers are very apt to change, in going along, revolving one thing after another, and finding himself very uneasy at the thought of being absent from Thais for so long a time, he wisely concludes, since he cannot have her company, at least to have the satisfaction of seeing her. He is therefore introduced here as come back, and talking over with himself the reason of a behaviour so full of weakness and irresolution.

This scene consists of Trimeter Iambics.

1. *Dum rus eo.* [*Enter Phædria.*] Here the poet artfully finds a reason to bring Phædria back again; as he at first with equal art sent him out of the way, to give probability to those incidents necessary to happen in his absence. — *Inter vias.* For *inter eundum.* *Comp.* *Cic. Att.* iv. 3. So *inter cœnam*, or *inter cœnandum*, *inter pocula*, &c. where *inter* signifies duration of time. — 3. *Et ea omnia*, &c. “And viewing all in the worst light.” — 4. *Quid opus ’st verbis?* “In short.” *Comp.* iii. 2. 43; iii. 5. 20; *Andr.* i. 1. 72. — *Dum hæc puto.* “While I thus ruminate.” *Comp.* *Adelph.* v. 3. 10; *Virg. Æn.* vi. 332. — 5. *Præterii imprudens villam.* “I passed unconsciously my country house.” — 6. *Male me vero habens.* “But with a heavy heart.” *Comp.* *Andr.* ii. 6. 5. — 7. *Ubi ad ipsum venio deverticulum.* “When I come to the very avenue.” *Deverticulum* properly signifies a road leading to some private house or villa. — 9. *Tum postea.* One of these particles is

redundant. Comp. ii. 3. 47 ; iii. 5. 56 ; *Adelph.* iv. 1. 13. Both particles are used, as here, *Eun.* ii. 3. 79.

11. *Ne videndi quidem erit?* "Shall I not at least have the privilege of seeing her?" Comp. Ovid, *Met.* iii. 478. — 12. *Certe extrema linea*, &c. "And certainly, love, in its last degree, is something still." This is supposed to be a metaphor drawn from the courses of chariots, where, in turning round the goal, he who is nearest, is said *currere in prima linea* ; the next to him, *in secunda* ; and so on to the last, who runs *in extrema linea*. This has some resemblance to the several degrees of love, where the lowest pleasure is seeing the person loved, and what the poet here calls *amare in extrema linea*. — 13. *Villam prætereo sciens*. "Then I on purpose passed my country house." See vs. 5. — 14. *Timida*. For *turbata*, *commota*, "affrighted." Comp. *Adelph.* iii. 2. 7. — *Egreditur*. "Hurries forth" from the house of Thais.

ACT IV. SCENE III.

Chærea, who had been introduced to Thais in the Eunuch's dress, had by this time made his escape. Pythias, followed by Dorias, who now comes to know what has happened, runs out in great haste to look for him, and meeting Phædrria, tells him all ; he, thinking it impossible, concludes they are drunk, or had lost their senses. Willing, however, to examine a little into the matter, he returns home to see if he can find the Eunuch, and learn the cause of his running away.

Of this scene verses 1 and 2 are Tetrameter Trochaics Acatalectic, the latter having a Tribrach in the last place ; verses 3, 7, 11—13, Tetrameter Trochaics Catalectic ; verses 4, 6, 8, 9, 14, 15, 17—25, Tetrameter Iambics Acatalectic ; and 5, 10, 16, Dimeter Iambics.

1. *Ubi ego illum*. [*Enter Pythias and Dorias : Phædrria at a distance.*] — *Scelerosum*. According to Gellius, iv. 9, this word is more forcible than *sceleratus*. It is used by Lucr. i. 84. — 3. *Ludificatus 'st*. For *vitiavit*, *corrupit*. Comp. *Hec.* i. 2. 74 ; Tacit. *Ann.* vii. 2 ; Sil. Ital. viii. 642. — 4. *Ipsam capillo conscidit*. This construction is unusual. In Justin, however, (i. 10.) we find *lacerari toto corpore*. *Scindere capillos* is the usual phrase. Comp. Ovid, *Epist.* xx. 81. — 5. *Si detur mihi*. Supply *obviam*. "Oh, were he put within my reach." Comp. *Andr.* v. 5. 6. *Si detur mihi* is the language of an angry person. Comp. *Adelph.* iii. 2. 13. where *obviam* is inserted in the text ; and Hor. *Od.* iii. 27. 45. — 6. *Ut ego*, &c. "How readily would I fly at the eyes of that villain with my nails!" *Illi venefico*, the dative for the genitive. *Involem*, the same as *cum vi irruam*. Comp. v. 2. 20 ; Ovid, *Met.* xii. 560. *Venefico* here means no more than *scelerato* : yet see what Donatus says. — 7. *Nescio quid*. The same as *aliquid*, "something." Comp. ii. 2. 60 ; ii. 3. 7 ; *Andr.* v. 1. 22. "Some disturbance has arisen here during my absence." — *Absente nobis*. For *me absente*, by synthesis, regard being had to the sense of *nobis*, which is here the same as *me*. Though "we" is now used as a singular by the great, yet it was formerly a sign of modesty and humility. *Nobis præsentem* occurs in Plaut. *Amph.* ii. 2. 194 ; *insperanti nobis*, in Catull. cvii. 5 ; *nobis merenti*, in Tibull. iii. 6. 55. — 9. *In' hinc quod dignus's*. Supply *ire*. *Hinc*, i. e. *in malam rem*. Comp. *Andr.* v. 4. 37.

11. *Eunuchum quem*, &c. "What kind of Eunuch hast thou sent us?" Some put a comma after *nobis*, taking *Eunuchum* as put for *Eunuchus*. Comp. *Andr.* Prol. vs. 3 and 26. — 13. *Utinam sic sint*. A form of imprecation. Comp. *Heaut.* v. 3. 13. *Male velle* is the same as *odisse*; so *bene velle* the same as *favere*. See Lambin. on Hor. *Od.* iii. 27. 21; *Heaut.* v. 2. 6; Burmann on Petron. c. 38. — 14. *Quid istuc nam*. Tmesis for *quidnam istuc*. — 15. *Qui potuit?* "How could?" — 18. *Bonus vir*. [Ironically] *Vir* is used significantly. — *Etiam*. "Besides." — 19. *Nequeo mirari*, &c. "I can't conceive whither the rascal can have flown, unless he to our house, perhaps, slunk back again." — 20. *Ignavos*. Archaically for *ignavus*. — 21. *Jam faxo scies*. "You shall soon know, I promise you." [*Exit Phædria*.] — 22. *Obsecro*. "Oh ye gods!" A formula of vehement admiration. — *Mea tu*. "My dear Pythias." Comp. *Adelph.* iii. 1. 2. — 24. *Potesse*. For *posse*. Comp. Plaut. *Rud.* Prol. vs. 55; Martial, xi. 97. — 25. *Nam*. "For, if I knew," &c.

ACT IV. SCENE IV.

Phædria, having gone home to look for the Eunuch, finds him; and as he had no suspicion of the project that had been formed between Chærea and Parmeno, drags him out, fully assured that he is the same Pythias meant, and preparing for further flight by the change of his dress. But when Pythias saw him, and knew nothing of him, he is perfectly astonished. Upon questioning a little, he comes to know all the truth, and is strangely disconcerted; but willing, if possible, to bring himself off, he makes Dorus deny every thing he had said.

Of this scene the first thirty-four verses are Trimeter Iambics; the remainder, Tetrameter Trochaics Catalectic.

1. *Exi foras*. [Re-enter Phædria, with Dorus the Eunuch in Chærea's clothes.] — *At etiam restitas?* "What, are you resty too?" *At etiam* are particles used in anger. Comp. *Andr.* iv. 4. 23. — 2. *Prodi, male conciliate*. [Phædria drags him into the street.] "Come forth, thou vile bargain!" *Conciliare* is often used for *emere*. Comp. Plaut. *Epid.* iii. 4. 36; *Pseud.* i. 2. 1. — *Obsecro*. "I beseech you." [crying.] — 3. *Illud vide, os ut*, &c. "See the vile wretch! what a wry mouth it makes." — 4. *Quid huc reditio'st?* "What means this coming back?" The verbal *reditio* with the verb *est*, is put for *rediisti*; so *mutatio est* for *mutasti*. Comp. *Andr.* ii. 3. 26; *Adelph.* iii. 3. 67; *Phorm.* ii. 1. 63. In the latter clause Terence might have written *vestem*, because these verbals govern the case of the verbs, from which they are formed. See Voss. *de Anal.* iii. 9. — 5. *Paulum si cessassem*. [Turning to Pythias.] "If I had delayed a minute longer, Pythias, I had missed him." Donatus observes, that it is usual with angry persons to turn away from the object of their wrath, and address a third party. Comp. *Andr.* v. 3. 5; *Phorm.* v. 8. 22. — 6. *Ita jam adornarat fugam*. "He had already so well equipped himself for flight." *Adornare fugam* means "to prepare for flight." Comp. Plaut. *Epid.* v. 1. 9. — 7. *Haben' hominem?* "Have you caught the rogue?" — 11. *Nostrarum*. This, says Donatus, is either an archaism for the genitive plural *nostrum*, or it agrees with *familiarum* understood. *Quisquam* is an archaism for *quæquam*.

13. *Namque*. "Certainly; for I had no other." — 15. *Honesta fucie et liberali*. See notes *Andr.* i. 1. 11; i. 1. 45; *Eun.* iii. 2. 20. — 16. *Dudum*. "A little while ago." Comp. iv. 5. 5; *Phorm.* ii. 4. 19. — *Varia veste*. "In a habit of various colours." Comp. Ovid, *Epist.* xv. 37. The variegated dress of Eunuchs is mentioned by Cicero, *Orator*, c. 70. — 17. *Illam*. The variegated dress. — 18. *Quasi vero*, &c. "For indeed you talk as if the difference were little." — 20. *Quem tu videre vero velles*. "You yourself, who are so good a judge of beauty." 'Tis worth while to observe here the address and conduct of the poet, who, to give us the higher idea of Chærea's beauty, has found the secret of making it commended by the person who was most incensed against him.

21. *Hic est vietus*. "This fellow is bent with age." — *Veternosus*. "Lethargic," or "sluggish." — 22. *Colore mustellino*. "Of the colour of a weasel." Donatus here accuses Terence of not understanding the Greek of Menander, who had written αὐτὸς δὲ ἐστὶ γαλεώτης γέρων which he ought to have translated *colore stellionino*, i. e. *maculoso, lentiginoso*, like that of the "eft," or "newt," a creature spotted, and not unlike a lizard: and he adds, that this mistake is owing to the poet confounding γαλῆ, "a weasel," with γαλεώτης, "an eft." I am apt to think, says Patrick, that Donatus is rather guilty of an error here than Terence, because both the sense seems to require his translation, and, if we will be determined by Suidas, there is no difference in signification between the two words. — *Quæ hæc est fabula?* "What strange story is this?" Comp. *Andr.* iv. 4. 8. — 23. *Eo rediges me*, &c. "You will drive me to that pass, that I shall scarcely know what I have bought." This passage has been nearly copied by Cicero, *Att.* i. 19. — 24. *Eho tu!* [*To Dorus.*] — *Jube, mi denuo respondeat*. Pythias makes this request, because it was not allowed to interrogate a slave in the presence of his master, without having first obtained leave from the latter. — 25. *Venisti*. [*To Dorus.*] — *Negat*. Dorus answers in the negative by a shake of his head.

27. *Expedi*. "Explain." Comp. v. 5. 20. *Phorm.* i. 4. 20; Sall. *Jug.* c. 5. — 30. *Fraterne?* Here is a defect of the synalœpha. — *Quam dudum?* "How long ago?" — *Modo*. "Lately." — 33. *Is mi hanc dedit vestem*. "Chærea gave me these clothes." — *Occidi*. [*Phædria aside,*] "Confusion!" — 35. *Credis sobriam esse me*. Phædria had said to Pythias in the former scene, vs. 13, *temulenta es*. — 36. *Age, bellua*. "Away, dolt!" — 37. *Huic*. "This fugitive slave." — *Quid isti credam?* "Why need I believe him? the deed speaks for itself." — 38. *Concede*, &c. [*Phædria apart to Dorus:*] "Come this way a little — hark ye! — further still — enough." — 39. *Dic dum hoc rursum*. "Still tell this again." — *Detraxit*. For *exuit*. Comp. *Heaut.* i. 1. 72; Sueton, *Cæs.* c. 84. — 40. *Factum*. A formula of affirmation. — 41. *Jupiter magne!* [*Pretending to be in a passion with him.*] — 43. *Mirum, ni*. For *nimirum*. *Tu* here is emphatic. — *Quid agam nescio*. [*Phædria says this aside.*] — 44. *Negato rursus*. [*Apart to Dorus. Phædria says the rest aloud.*] — *Exsculpere*. For *extorquere*, "to extort." Comp. Plaut. *Cist.* ii. 2. 6. [*Phædria pretends to beat him.*] — 46. *Malo*. "Punishment." Comp. *Andr.* ii. 5. 20. — *Sequere hac*. [*Apart to Dorus.*] — 47. *Ora me*. [*Apart to Dorus:*] "Beg my pardon." — *I intro?* [*Kicking him.*] "Will you get in?" — *Eoi! ei!* "Oh me! oh dear!" [*Exit Dorus. howling.*] *Ei* is a dissyllable. —

48. *Alio pacto*, &c. [*Phædria aside*.] "I know no other way to come off handsomely." Comp. *Heaut.* iv. 2. 5; *Phorm.* v. 8. 58. Terence never fails in his regard to morals. Phædria was sensible that this piece of dissimulation was contrary to the rules of strict virtue, and therefore endeavours here to excuse it from the necessity he was under. — 49. *Actum'st siquidem*. [*Aside*.] Supply *hic vera dixit*: "We are undone, if what he says be true." — *Tu me hic etiam*, &c. [*Aloud*.] "Do you think to play your tricks on me, you rascal?" [*Exit after Dorus. Manent Pythias and Dorias.*]

50. *Technam*. Τέχνην, "trick," or "artifice." Comp. *Heaut.* iii. 1. 62. — 51. *Inveniam, ubi*, &c. "I will devise some means to-day of being even with him." The revenge of Pythias on Parmeno is very artfully made productive of the catastrophe. — *Parem referam gratiam*. Comp. ii. 3. 94. — 52. *Quid faciendum censes?* "What, in your opinion, should be done?" This is a formula borrowed from the Roman senate. See Livy, i. 32. — 53. *Utrum taceamne, an prædicem?* "Shall I keep the matter secret, or declare the whole to Thais?" Either of the particles, *utrum*, *ne*, is redundant. When both are used, they are generally separated by *tnesis*, as here. Comp. *Adelph.* iii. 3. 28; Plaut. *Most.* iii. 1. 151; Cic. *Nat. Deor.* ii. 34; *Acad.* ii. 22; *Inv.* ii. 34. — 54. *Quod scis, nescis*. *Nescis* here for the imperative. "If you are wise, be ignorant of all." Oxymoron. Comp. *Heaut.* iv. 4. 26; Plaut. *Mil.* ii. 6. 88. — 55. *Hac re et te*, &c. "So shall you rid yourself of all this trouble, and do a kindness to our mistress too." *Evolves* for *expedies*, "you will deliver yourself from all blame on this account." Comp. *Phorm.* v. 4. 5. By *illi* is meant *Thais*. Donatus refers *illi* to Pamphila, and Westerhovius to Phædria. Pamphila, says Madame Dacier, was too well born to conceal what had happened to her. Such a silence would have, in some measure, implied a consent. Virtue knows none of these disguises; it may be unfortunate, but can never be blamable. It can therefore be Thais only that Pythias would do a grateful office to in concealing Pamphila's misfortune; for she would without doubt be anxious to have this kept secret till she brought Chremes to acknowledge her for his sister; lest, if it should be known before, the dishonour it was like to bring upon him, might make him averse to the discovery. — *Feceris*. For *facies*. Comp. *Heaut.* i. 1. 122; *Phorm.* v. 6. 42.

56. *Id modo dic*. "Say nothing, but that Dorus is gone off." *Id* for *hoc*. — *Sed videon' Chremen?* "But do I not see Chremes?" By this she knew that Thais would presently return, and because a quarrel had arisen between her mistress and the captain. — 57. *Inde*. From the captain's house. — *Jam tum*. At the very time of Dorias's departure. — *Inceperat turba*. "A quarrel had commenced." Comp. *Andr.* i. 4. 8. — 58. *Aufer aurum hoc*. "Carry in that casket of jewels." — *Scibo*. Archaically for *sciam*. [*Exit Dorias.*]

ACT IV. SCENE V.

Chremes is introduced here half tipsy, and wondering at the strange effect which wine had upon him. The change in his behaviour is very natural, and gives us the true picture of one, who having been all his lifetime accustomed to sobriety, is unwarily drawn into excess.

This scene consists of Tetrameter Iambics Acatalectic.

1. *Attat!* "So! so!" See *Andr.* i. 1. 98. [*Chremes enters, tipsy.*]
 — *Data hercle verba mihi sunt.* "By Hercules, I am deceived."
 Comp. *Andr.* i. 3. 6. Donatus asks: Deceived by whom? by the captain? by Thais? or by the wine? Perlet answers: By the wine?
 Comp. Plaut. *Rud.* ii. 3. 31. — 2. *Dum accubabam, &c.* "While I sat, how sober I supposed myself! But no sooner did I rise, than neither foot nor head knew their own business." *Ἀνίσταμαι γοῦν τέσσαρας κεφαλὰς ἔχων*, Menander. Comp. Ovid, *Art. Am.* i. 590. This is both a true and natural description of the effects of drinking. And that Chremes, who had probably never exceeded in this way before, seemed surprised at what was unusual to him, is well imagined by the poet. Comp. Lucr. iii. 475. — 3. *Formosior.* For to an inebriated person *τὰ μὴ καλὰ καλὰ πέφανται*, Theocr. vi. 19. — 4. *Quam dudum!* "Than a little while ago." Comp. iv. 4. 16. See Broukhus. on Tibull. iii. 6. 63. — 5. *Verbum hoc.* "This proverb." Comp. *Andr.* ii. 5. 15. — *Sine Cerere, &c.* Achil. Tat. *Amor.* ii. *Οἶνος γὰρ ἔρωτος τροφή.* Eurip. *Οἶνου δὲ μηκετ' ὄντος οὐκ ἐστὶν Κύπρις.* Comp. Hor. *Od.* iii. 18. 6; Cic. *Nat. Deor.* ii. 23. — 6. *Ætatem.* "An age ago." Comp. *Heaut.* iv. 3. 38. See Duker on Flor. iii. 13. Ruhnken thinks *per* is understood. — 7. *Nisi abiens mi innuit.* "Only she made a sign to me at parting." — 8. *At nescibam id dicere illam.* "But I did not know that she meant that." *Id.* "That I should follow her." — *Nisi quia.* The same as *nisi quod.* "But that the soldier corrected me for not understanding." Comp. *Andr.* iv. 1. 41.

ACT IV. SCENE VI.

Thais returns from the captain after the quarrel; and as they had parted without being reconciled, she foresees he will come to force Pamphila from her. She resolves, however, to withstand all his threats, and being in the mean time accosted by Chremes, communicates the whole matter to him, that by his aid she may be the better enabled to make good her defence. As this rustic is not much used to encounters of this nature, she finds it a very troublesome task to persuade and prepare him for the onset; but at last prevails.

Of this scene verses 1—4, 6, 7, 8, 10, are Tetrameter Trochaics Acatalectic; verses 5, 11, 13, 14, 17—32, Tetrameter Trochaics Catalectic; verse 9, Dimeter Trochaic Catalectic; verse 12, Tetrameter Iambic Acatalectic; and 15 and 16, Tetrameter Iambics Catalectic. Verse 1 ends with a Dactyl and Tribrach; verse 2 with a Dactyl and Spondee; and verse 15 has an Anapest in the seventh place.

1. *Illum.* Thraso. — *Jam.* "Presently." It takes this meaning when followed by a future. Comp. Livy, ii. 10. — *A me eripiat.* Thus also Livy, xii. 14; Macrobi. *Sat.* vi. 1; *Eripere* in this sense is more frequently construed with a dative, as in Cic. *ad Div.* ii. 37; Plaut. *Capt.* ii. 2. 61. Schmiedler interprets *a me* here by *ex ædibus meis*. Comp. iv. 7. 3; *Andr.* i. 3. 21; *Heaut.* ii. 2. 6; iii. 2. 50; *Phorm.* v. 1. 5. — *Sine veniat.* "Let him come." See note on i. 1. 20. *Ut* is understood before *veniat.* Comp. *Andr.* iii. 5. 16; Hor. *Epist.* i. 16.

70. — 2. *Si illam digito attigerit.* "If he does but lay a finger on her." Comp. Cic. *Tusc. Qu.* v. 19. See Price on Apul. Met. ix. p. 188. — 3. *Usque adeo, &c.* "So long I can endure his fooleries and blustering words, while they are mere words." *Magnifica verba.* "Big words." Μεγαληγορίαν, ἔπος μέγα. Comp. Plaut. *Curc.* iv. 4. 23; Tibull. ii. 6. 11. — 4. *Verum si ad rem conferentur.* Supply *verba*: "But if his words come to deeds." — 5. *Ego jam dudum hic adsum.* "I am already here." Comp. *Andr.* i. 4. 1. — 6. *Turbam.* Comp. iv. 4. 59. — 7. *Qui, quæso, istuc?* "Pray, how is that?" The ancient reading was *qui! quasi istuc.*

9. *Hem!* [*With concern,*] "Hah!" Chremes, upon hearing Thais speak of restoring his sister, asks, with impatience, where she is; and upon hearing that she is at her house, expresses himself, as here quoted, hastily, and with an air of concern; for that we are here to consider *hem!* as an interjection of grief and trouble, is evident from Thais's answer. Chremes is concerned to think that his sister is at the house of a courtesan, as concluding that her morals must, before this time, have been debauched. Thais, to remove this apprehension, assures him that she had been well educated, and will do him no dishonour. — 10. *Id quod res est.* "The fact as it really is; the very truth." Comp. v. 5. 9. — 12. *Et habetur et referetur gratia.* *Referre gratiam* and *habere gratiam* differ: the former signifies "to repay a kindness," and the latter to retain it in grateful recollection. Comp. Cic. *Off.* ii. 20; Sall. *Jug.* c. 110. — 13. *Amittas.* See note on *Andr.* v. 3. 27. — 14. *Quam miles a me, &c.* Donatus observes here, that this is said, not to alarm Chremes, but to prepare him for what was likely to follow, as Thais probably fancied him to have more courage than in the event it proved. — 15. *Cistellam effer cum monumentis.* "Bring out the casket with the proofs." *Effer aquam,* Virg. *Ecl.* viii. 64. This verb properly relates to funerals. Comp. *Andr.* i. 1. 90. This alludes to the custom of the ancients of attaching some valuable token to their children, by which they might be recognised if stolen in their infancy. When they exposed their children, they also left with them some pledge of value, that they might not be altogether destitute. These pledges were called γυνώσματα by the Greeks, and *crepundia* by the Romans. The *monumenta* here meant were, probably, the dress and ornaments on the person of Pamphila, when carried off by the pirates.

16. *Viden' tu illum?* [*Chremes looking out.*] "Don't you see him?" *Illum.* Thraso. — *Ubi sita'st?* "Where is the casket laid?" — *In risco.* "In the wardrobe." *Riscus* was a kind of clothes-chest, made of osiers, and covered with leather. See Poll. x. 31; Cujac. *Obss.* viii. 1. — *Odiosa cessas?* "Do you loiter, hussy?" Comp. *Adelph.* iv. 2. 49. [*Exit Pythias.*]

17. *Militem secum, &c.* This depends upon *viden'* in the foregoing verse. — 21. *Peregrinus.* Comp. *Andr.* iv. 5. 16. — 22. *Minus potens.* "Less wealthy." Comp. ii. 3. 62; *Adelph.* iii. 4. 57. — 24. *Malo ego, nos prospicere.* "Better to foresee and prevent a wrong, than afterwards revenge it, when received." — 25. *Transcurro.* "Run across to the forum." Ruhnken interprets it by *celeriter curro.* Comp. *Hec.* iii. 4. 17. — 26. *Advocatos.* "Friends," or "advocates." Comp. ii. 3. 49. It is a matter of dispute here, whether Chremes means that he will go and call in some friends to his assistance, or that he will consult

with some lawyers. The first seems to be the most natural and easy; yet the second is not without authority, for it was common for pleaders of causes to walk in the forum, ready to make an offer of their services to any who wanted it. Comp. Cic. *de Orat.* iii. 33. — 27. *Mane.* [*Holding him.*] — *Omitte.* “Nay, let me go!” — 29. *Signa ostende.* [*Enter Pythias with the casket.*] — 31. *Fac, animo hæc, &c.* “Be sure now you speak with good courage.” *Præsent.* “Intrepid.” Comp. *Phorm.* v. 7. 64; Cic. *Off.* 1. 23. — *Attolle pallium.* “Gather up your cloak.” This was necessary, that he might run with greater expedition. — 32. *Perii, &c.* [*Aside.*] “I am undone! I choose a champion, that wants a champion for himself.” [*Exeunt.*]

ACT IV. SCENE VII.

This scene gives the most lively representation of the conceited and ridiculous vanity of the captain, who, calling together his few slaves, pretends to marshal and draw them up, as if they made a numerous army, and gives himself all the airs of a general. The poet manages this part with great address. Thraso says nothing, but what might naturally be expected from the mouth of such a coxcomb; and yet it is so contrived, that nothing could have more happily tended to make him appear ridiculous. He advances with his army, in a hostile manner, to attack his mistress; but finding himself vigorously opposed, retires without effecting any thing; Gnatho making him believe that, if he took no notice of her, she would soon return of herself to him in a suppliant manner.

Of this scene, verses 1—17 are Tetrameter Iambics Acatalectic; the remainder are Tetrameter Trochaics Catalectic.

1. *Hanccine ego ut.* [*Enter Thraso, followed by Gnatho, Sanga, Simalis, &c.*] “What! am I the person tamely to receive an affront so gross?” The particle *ut*, and the interrogative *ne*, are sometimes elegantly used to express indignation. Comp. *Andr.* i. 5. 28; iii. 5. 12; *Phorm.* ii. 1. 74; *Hor. Sat.* ii. 5. 18; *Livy*, iv. 2. Zeunius on *Phorm.* l. c. thinks *postulas*, or *credis*, should be supplied. It appears that Gnatho, who was much fonder of the bottle than of fighting, was endeavouring, as they came out, to dissuade Thraso from the contest; who, enraged, answers, *Hanccine ego, &c.* — 2. *Sequimini.* Donatus observes here, that the sudden raising of an army, wherein the general thus addressed the citizens, *Qui rempublicam salvam vultis*, ME SEQUIMINI, was called *evocatio*; and those who followed to his standard, *evocati*. Comp. Cic. *ad Div.* iii. 6; Græv. on *Flor.* iii. 17. — 3. *Virginem.* Pamphila. — 4. *Male mulcabo ipsam.* “I will severely punish Thais herself.” Comp. *Adelph.* i. 2. 10; *Phædr.* i. 3. 9. — *Cum vecti.* “With your lever.” Comp. *Hor. Od.* iii. 26. 7. — 6. *Cede alios.* “Bring up the rest.” — *Ubi centurio’st Sanga?* The centurion was an officer, who had the command of a hundred men, thought to be of the same rank as our “captain.” The Roman legion was divided into ten cohorts, and each cohort into three manipuli, and each manipulus into three centuries. He who presided over one of the last divisions was called *centurio*. — *Furum.* Slaves, as Ruhnken observes, were often called *fures*, from their thieving propensity. Comp. Servius on *Virg.*

Ecl. iii. 16. — 7. *Peniculo*. "With a sponge." *Peniculus*, "a long piece of sponge," used by servants for wiping and cleaning. See the word in Festus. — 8. *Imperatoris virtutem*. "The valour of our general," meaning Thraso. — 9. *Hoc non posse fieri*. Supply *videbam*; or repeat *noveram* from the foregoing verse. — *Qui abstergerem vulnera?* "How otherwise could I wipe the wounds?"

10. *Qui, malum, alii?* "Who, the plague, are the others?" — *Servat domi*. "Takes care of matters at home." Comp. *Andr.* i. 3. 7. — 11. *Tu hosce instrue*. [*To Gnatho*:] "Do you draw up the van; and I will bring up the rear." *Post principia* was the station of greatest safety in the army. To understand it rightly, we must know that the early Romans called those who fronted the enemy, and fought in the van, *principes*, or *principia*. Behind these were placed the *hastati* and *triarii*. But in time the order of battle was changed, and instead of the *principes*, the *hastati* were placed first, and the *principes* between them and the *triarii*; yet they still retained their first name. Thraso, therefore, places himself behind the middle line of the army, as being the place of greatest safety. — 12. *Ut hosce instruxit*, &c. "As soon as he drew up his lines, he provided for his own safety by his choice of situation," i. e. his post behind secures him a retreat. Both the van and the middle battalions of the army must be beaten, before Thraso's situation could be reached. And as on the one hand he was out of danger from the enemy's attack; so on the other, he was in a place convenient for flight, if that should be needful. — 13. *Idem hoc jam*, &c. "Pyrrhus used to do the same before now." The Pyrrhus mentioned here was the king of Epirus, one of the greatest generals of antiquity. — *Videntu, Thais*, &c. [*Here Chremes and Thais appear above at a window.*]

15. *Vir*. "A hero." — *Nebulo*. "A coward." — 16. *Quid videtur?* [*To Gnatho*:] "What seems best to be done?" — *Fundam tibi nunc*, &c. "I wish very much some one would give you a sling, that you from far in ambush might attack them." *Nimis vellem* is an expression of Plautus, *Asin.* iii. 2. 42. — 17. *Facerent fugam*. "They would take to their heels." *Facere fugam* is used here in a strange signification; though it occurs again in Sallust, *Jug.* c. 53. Comp. Sall. *Jug.* c. 58. It properly signifies "to put to flight," as in Livy, i. 56; viii. 9. Terence perhaps introduced it here for the purpose of exciting a laugh. — 18. *Quam mox irruimus?* "How soon shall we make the attack?" i. e. let us charge them instantly. This is said in derision. *Irruere* is a military term. Comp. *Adelph.* i. 2. 8; iv. 2. 11. — 19. *Omnia prius*, &c. Comp. *Andr.* ii. 1. 11. — *Quam armis*. Supply *experiri*. Terence uses this case here to make the captain appear ridiculous. Bentley reads *arma*, which destroys the pleasantry of the passage. — *Experiri armis* is the same syntax as *legibus experiri*. Ruhnken approves of Bentley's reading. — 22. *Cum tibi do*. To speak correctly he should have said, *cum tibi darem*. — 23. *Quid tum postea?* "Well, and what then?" This is a formula of admitting a charge, and at the same time despising the accuser. *Tum postea* are joined by pleonasm. See Voss. *de Constr.* c. 63; and Broukhus. on Propert. ii. 2. 14. *Dies* in this verse is a monosyllable. — 24. *Ante oculos coram*. *Ante oculos* and *coram* are not synonymous, as Donatus observes; the former may imply "at a distance;" but the latter always signifies "full in one's presence." Comp. *Heaut.* v. 4. 18; Plaut. *Rud.* iv. 4. 3.

25. *Quid cum illoc agas?* Muretus, Bentley, Ruhnken, and Perlet,

give this to Thraso, and supply *nisi quod meretricis est*. Others give it to Thais, rendering it, "What business have you with him?" or, "What is that to you?" — 26. *Lubuit*. "It was my pleasure." This is the language of haughtiness. Comp. Cic. *Verr.* i. 52. — *Huc*. For *mihi*. In anger, as in the *Hec.* iii. 5. 52. — 27. *Omnium*. Aposiopesis, as in the *Andria*, v. 3. 1. *Pessime* may be supplied. — 28. *Quid tu*. *Tu* is emphatic: for Thraso's discourse was with Thais, and not with Chremes. — *Tuam autem, furcifer*. "Yours, indeed, scoundrel!" The particle *autem* in interrogations by way of reply, marks the indignation of the speaker. Comp. iii. 2. 22; *Adelph.* ii. 1. 31. Donatus considers this as a rude, unmannerly speech, coming from a mere rustic, and one that was an utter stranger to politeness and civility. Others think it rather said in the heat of passion and indignation; for that Thraso, by claiming Pamphila as his property, made her a slave, which Chremes could not bear. — 30. *Scin' tu, ut tibi res, &c.* "Do you know how affairs stand with you?" Comp. *Phorm.* ii. 3. 82. — 31. *Faciam, ut, &c.* "I will make you for ever remember," &c. A formula of threatening. Comp. Plaut. *Capt.* iv. 2. 20.

33. *Diminuum, &c.* "I will break your head." Comp. *Adelph.* iv. 2. 32; v. 2. 7. — *Ain' vero, canis?* "Say you so, you dog?" *Vero* is used to mark the speaker's indignation. See Drakenb. on Livy, xlv. 19. *Canis* is an insulting term applied to an enemy. Comp. Homer, *Il.* 9. 299. — 34. *Siccine agis?* "What, is that your way?" Comp. i. 2. 19; *Adelph.* i. 2. 48. — 35. *Scibis*. An old form for *scies*. — *Dico*. Comp. ii. 2. 20. — 36. *Os durum!* "Consummate impudence!" Comp. Cic. *pro Quint.* c. 24; Sueton. *Ner.* c. 2; Ovid, *Met.* v. 451. Madame Dacier ridiculously interprets this, "A hard bone, indeed!" "A home thrust, really!" — 37. *Vim facias in illam*. The same construction occurs v. 4. 41, but the dative is more usual. Comp. iv. 1. 2. — 38. *Signa*. Comp. iv. 6. 29. — 39. *Furti se alligat*. "He impeaches himself of theft." Comp. Cic. *pro Flac.* c. 17; Plaut. *Poen.* iii. 4. 27. Farnaby remarks here, *rei* *LIGANTUR*, *innocentes absolvuntur*. — 40. *Satis tibi est?* "Surely you need no other proof." — *Quære, qui respondeat*. "Look for one who cares to answer you." Comp. Ovid, *Amor.* iii. 11. 28. [*Here Thais closes the window, and disappears.*] — 41. *Quin redimus*. "Why, even go back again!" Some read this interrogatively, "Why not go back again?" as in Livy, i. 57; *Quin consendimus equos?* — 43. *Cupiunt*. Comp. *Adelph.* ii. 1. 33.

44. *Dimitto exercitum?* A military phrase. Comp. Cæs. *B. C.* i. 3. — 45. *Domi focique*. There is a particular elegance and beauty in this passage, on account of the ambiguity of the expression, and its being turned from its common signification, to answer the purpose of the parasite. When a general exhorted his soldiers to act with courage and resolution, he always put them in mind that they were to fight for their houses and families. Here Gnatho makes use of it to make them quit their arms, and leave the field. In his mouth they are terms of cookery, and a burlesque upon the military exhortation. These particular turns ought always to be taken notice of, as they serve more than any thing else to give us an idea of the genius and manner of Terence. Beaumont and Fletcher seem to have had their thoughts on this scene in their draught of the Mob-Regiment in *Philaster*. The old captain "disembodies his militia" much in the same manner with Gnatho: — "Fall off again, my sweet youths; come, and every man trace to his

house again, and hang his pewter up.” — 46. *Animus est in patinis.* Colman renders this: “My mind has been a sop in the pan long since.” “My thoughts are wholly set upon the supper.” Athen. *Deipn.* i. ‘Ο νοῦς γὰρ ἐστὶ τῆς τραπέζης πλησίον. Comp. Cic. *Att.* xii. 12. — *Me sequimini.* Thus Camillus addresses the Ardeates in Livy, v. 44. [*Exeunt troops, with Thraso and Gnatho at their head.*]

ACT V. SCENE I.

Thais, by this time, is informed of Pamphila’s misfortune: and inquiring of Pythias, who is willing to palliate matters, is answered only by evasions. Thais, therefore, comes here upon the stage, in a passion with Pythias, and chides her for her shuffling replies. At last, after some discourse, Chærea discovers himself coming from Antipho’s, where he had not an opportunity of changing his dress.

This scene consists of Trimeter Iambics.

1. *Perplexe.* “Unintelligibly.” — 2. *Scio, nescio, &c.* It is natural, when one is angry with another, to repeat part of what is said by the person with whom one is angry. Thais here instances in a few words, by which we may be able to judge of the “confused and perplexed” replies of Pythias. Westerhovius has attempted to give us the conversation of Thais and Pythias, before their appearance on the stage. — 4. *Conscissa veste.* Westerhovius doubts by whom this was done, whether by the pretended Dorus, or by Pamphila herself. Comp. iv. 3. 4, where these doubts are dissipated. — *Obticet.* We cannot here pass by without notice the remark of Donatus, as it serves to give some idea of the genius of the language, and also shows how careful Terence was in the choice of his words. *Tacemus consilia; reticemus dolores; obticemus quorum nos pudet.* Comp. Virg. *Æn.* ii. 94; *Heaut.* i. 1. 33; v. 1. 65. — 8. *Qui Chærea?* “What Chærea?” Chærea, the brother of Phædria, was unknown to Thais. — 10. *Quid is, obsecro, ad me?* “What is he to me, pray?” *Obsecro*, says Donatus, *non rogantis est, sed dolentis.* It is a form of vehement admiration, iv. 3. 22.

12. *Infelix.* “I am unhappy indeed.” — 13. *Num id lacrymat?* “Does she weep on that account?” *Id* for *propter id.* — *Opinor.* This is anything but speaking frankly: she had said before, (iv. 4. 37,) *res ipsa indicat.* — 14. *Istuccine interminata sum, &c.* “Was that the charge I gave you at my departure?” Comp. iii. 2. 52. — 15. *Quid facerem?* “What could I do?” A formula used in excusing one’s self. Comp. *Adelph.* ii. 2. 6; Virg. *Ecl.* i. 41; vii. 14. — 16. *Ovem lupo commisi.* A Greek proverb, τῷ λύκῳ τὴν ὄν. Comp. Cic. *Phil.* iii. 11. — *Dispudet, &c.* “I am quite ashamed to have been in this manner imposed upon.” — 17. *Quid illuc hominis est?* [*Here Chærea appears in his strange dress.*] — 19. *Ubi is est?* Thais says this, not knowing that the person she had seen in the party-coloured dress was the person meant by Pythias. — 20. *Quantum potest.* Supply *cito.* So the Greeks say ὡς δυνατόν. — 21. *Quid illo faciemus?* “What can we do with him, fool?” Comp. *Andr.* v. 4. 34; Cic. *Verr.* ii. 16. A different construction occurs v. 2. 10. — 22. *Os impudens.* Comp. iv. 7. 36. — 23. *Confidentia.* “Assurance.” Comp. *Andr.* v. 2. 14; v. 3. 5.

ACT V. SCENE II.

Chærea had gone with Antipho, that he might put off the Eunuch's dress at his house, as being the nearest place of any convenience; but as both the old people happened to be at home, he could not enter without being seen by them. As he stands deliberating before the door, he sees an acquaintance at some distance, and, wishing to avoid him, runs through several unfrequented lanes, until he unwarily stumbles upon Thais. At first he is a little embarrassed, but recollecting himself, boldly goes up to her. She addresses him in a jesting way; but soon comes to expostulate with him seriously, upon the affront he had offered her. Chærea endeavours to excuse himself, and on his promising to marry Pamphila, they are reconciled.

This scene consists of Trimeter Iambics.

1. *Apud Antiphonem.* [Enter Chærea, at a distance.] Chærea assigns very natural reasons for not having changed his dress: in which it is worth while to observe the art of Terence, since the sequel of the fable made it absolutely necessary that Chærea should appear again before Thais, in the habit which he wore while in her house. — 2. *Quasi dedita opera.* "As if on purpose." Comp. Livy, ii. 51; Plaut. *Poen.* iii. 1. 5. — 4. *Notus quidam.* Actively here: "One who knew me;" "a certain acquaintance." Comp. ii. 2. 7; Phædr. i. 11. 2; Livy, iii. 44. See Manut. on Cic. *ad Div.* v. 12. — 5. *Ego me in pedes.* Supply *conjicio*. "I take to my heels;" i. e. I fly as speedily as possible. Comp. Phorm. i. 4. 13. *Dare in pedes* is used by Plaut. *Capt.* i. 2. 12. — *Quantum queo.* Comp. *Andr.* iii. 3. 45. — 6. *In angiportum desertum.* "Into a narrow unfrequented alley." — *Angiportum*, or *angiportus*, of the fourth declension, properly signifies "a narrow thoroughfare:" στενωπός. Comp. *Eun.* v. 2. 6. Yet we read in the *Adelphi*, iv. 2. 39, *Id quidem angiportum non est pervium*. It is supposed to be contracted from *angustiportum*. See Festus. — 7. *Inde in aliud.* Comp. v. 5. 17; Phorm. ii. 2. 19. — 8. *Cognosceret.* For *agnosceret*. — 9. *Hæreo.* "I am at a stand." This is expressed otherwise by Cicero, *Qu. Fr.* ii. 8. *Aqua mihi hæret.* Comp. Phorm. v. 7. 70; Cic. *Phil.* ii. 29. — 10. *Quid mea autem?* Supply *refert*. "Pshaw! what have I to care?" Comp. ii. 3. 29. — *Quid faciet mihi?* "What harm can she do me?" *Mali* may be supplied to *quid*. Comp. Cic. *Acad. Qu.* iv. 30. See note on v. 1. 21.

11. *Bone vir, Dore.* Thais is not ignorant that Chærea is the person to whom she is now speaking; but she artfully dissembles, that she may use him with the more freedom, as supposing him her servant. — 12. *Aufugistin'?* "So, sir, you have run away, have you?" Comp. iv. 4. 2; Cic. *ad Div.* v. 9. — *Hera, factum.* "I admit it, madam." Comp. iv. 4. 40; *Hec.* iii. 2. 22. — *Satin' id tibi placet?* "And are you sufficiently pleased with the trick?" A formula of expostulating with a person who has been detected in something for which he cannot give a reasonable excuse. Comp. *Adelph.* iv. 7. 19; Plaut. *Amph.* i. 3. 16, and see Muretus on Cicero, *Att.* vi. 6. — 13. *Te impune habiturum?* "That you shall escape unpunished." Many manuscripts and printed copies have *te impune abiturum*; but the former reading is correct. Comp. v. 6. 18. The phrase *impune abire*, is, however, more frequent. Comp. *Andr.* iii. 5. 4. — *Noxiam.* For

noxam. So Plaut. *Most.* v. 2. 47. We might consider it as an adjective, *culpam* being understood. — 14. *Amitte: si aliam, &c.* Comp. *Andr.* iii. 5. 5; v. 2. 22; Cic. *pro Ligar.* c. 10. — 16. *Hanc.* [*Pointing to Pythias.*] — *Tibi.* For *apud te*. So *criminando alios apud populum*, Livy, i. 54.

17. *Paulum quid.* "A trifling affair." Μικρόν τι. — *Eho! paulum?* "What, only a trifling affair?" — 20. *Conservam?* "Your fellow-servant! I can scarcely refrain from flying at his hair." Comp. *Hec.* iv. 3. 9; Plaut. *Menæchm.* v. 2. 72. — 21. *Etiam.* "Besides." For *ultro* see ii. 2. 19. — 22. *Vero debeam, &c.* [*Ironically:*] "I should truly be still in the villain's debt, if I had done it, particularly as he owns himself your servant!" See Virg. *Æn.* xi. 51, and Burmann on Ovid, *Met.* vi. 538. — 23. *Credo.* Comp. *Andr.* ii. 1. 13; — *Si id fecerim.* "If I had torn his hair." — 25. *Missa hæc faciamus.* "Let us think no more of this." — *Non te dignum, &c.* "You have done a deed unworthy of yourself: for granting, I, perhaps, might well deserve this injury, it was not honourable in you to do it." — 27. *Indignus.* Comp. *Hec.* iii. 5. 27, and see Gronov. *Obs.* iii. 8. — 29. *Ita conturbasti mihi, &c.* "You have so destroyed all my plans." Comp. i. 2. 65. *Conturbare rationes* properly signifies not to be able to make our income cover our expenses. See Manutius on Cicero, *Att.* iv. 17. Comp. *Qu. Fr.* ii. 12. — 31. *Itaque ut.* For *et ita ut.* Comp. *Andr.* iii. 3. 18. — 32. *Solidum.* "Substantial." Comp. *Andr.* iv. i. 24. — *Parerem.* Comp. i. 2. 69.

34. *Sæpe ex hujusmodi re, &c.* "Oft from things like these, and bad beginnings, warmest friendships rise." This is a just observation, the truth of which comes within the experience of almost every one. Livy seems to have had it in view, i. 9. where Romulus is introduced speaking on the subject of the Sabine virgins. — 36. *Conflata'st.* "Has arisen;" or, "has been cemented." A metaphor from the fusing of metals. See Cortius on Sallust, *Cat.* c. 14. — *Hoc.* Comp. iii. 5. 40. — 37. *In eam partem accipioque et volo.* "I so interpret it, and wish it so." — 41. *Non adeo inhumano, &c.* Virgil seems to have imitated this, *Æn.* i. 567. *Non obtusa adeo gestamus pectora Pœni.* — 44. *Ab istoc tibi, hera, cavendum.* Comp. iv. 3. 4. — 45. *Non ausim.* Aposiopesis. Comp. v. 1. 15. — 46. *In hac re.* "In bringing about a marriage." Comp. *Hec.* iv. 4. 83. — 47. *Commendo et committo.* Paronomæon. When the similarity exists in substantives, this figure is called *paronomasia*. Comp. *Andr.* i. 3. 13. Donatus observes here, *Commendamus non cognitis, committimus ignotis.* — 49. *Emoriar, si non.* A formula of swearing. Comp. Ovid, *Met.* iii. 391.

50. *Si pater quid.* Chærea, suspecting what Thais was about to say, interrupted her with the assurance that his father would consent to the match, provided Pamphila was a citizen. Comp. *Andr.* v. 4. 47. — 53. *Nutricem arcessitum.* Comp. iv. 7. 37. — 54. *In cognoscendo.* "At the discovery." — 55. *Ego vero maneo.* "I will certainly remain." *Vero* here is an affirmative particle. — 56. *Ante ostium?* "Before the door of Thais." — 57. *Percupio.* Supply *opperiri intus, dum venit Chremes.* — 58. *Nam quid.* Archaically for *quidnam*. Comp. *Phorm.* i. 4. 23; Virg. *Georg.* iv. 445. — 60. *Dabit hic, &c.* "He will again commit some daring offence." Comp. *Adelph.* v. 3. 57; Plaut. *Bacch.* ii. 3. 39. — 61. *Perspexere videre.* For *perspexisse videris.* *Ejus mihi vide* form a dactyl and anapest.

62. *Non faciam.* That is, *non dabo pugnam.* *Pythiās*, in this verse, is a dactyl. — *Non pol credo, &c.* “I will not believe you, unless I see that nothing has been committed.” *Minellius* and *Perlet* say, “Unless nothing be entrusted to you,” meaning *Pamphila*. — 63. *Quin. Comp. Andr. ii. 2. 9.* — 65. *Apagē.* Ἀπαγε. “Begone.” *Comp. Plaut. Amph. ii. 1. 32.* — 66. *Adest optume.* [*Thais* looking out.] *Comp. Andr. ii. 1. 35.* — 69. *Id ipsum.* “Ashamed of the dress, indeed! Bethink you of the virgin. Are you not ashamed for her?” — *I præsequor.* “Go in before me: I follow.” *Comp. Andr. i. 1. 144.* [*Exit Chærea.*] — 70. *Tu istic mane, &c.* [*Exit Thais. Manet Pythias.*] *Pythias* is left on the stage, in order to bring on the catastrophe by frightening *Parmeno*, and inducing him to divulge the whole affair to *Chærea*’s father.

 ACT V. SCENE III.

Pythias, while she is waiting to introduce *Chremes*, contrives with herself what stratagem she can hit upon to be revenged of *Parmeno*. Meantime, *Chremes* and the nurse come up, and *Pythias* hearing that the tokens were remembered, rejoices on *Pamphila*’s account.

This scene consists of Trimeter Iambics.

1. *Quid, quid, &c.* “What, cannot something now come into my mind? something whereby,” &c. *Comp. Cic. Verr. iv. 3.* — 2. *Qui.* *Comp. Andr. Prol. 6, and ii. 1. 34.* — *Referam gratiam.* For *ulciscar.* *Comp. ii. 3. 94.* — *Sacrilego illi.* Meaning *Parmeno*. — 3. *Qui hunc supposivit.* “Who palmed this young spark upon us;” *i. e.* who substituted *Chærea* in place of *Dorus*. *Supponere* is a very proper word here, being used with respect to those who are forced upon us, without our knowledge, or deserving it; as *subducere* is used in cases where any thing is taken from us without our knowledge, and contrary to our inclination. — *Move vero ocyus.* [*Chremes to the nurse:*] “Nay but move a little faster.” *Κινεῖ δῆ.* *Theocr. xv. 29; Comp. Andr. iv. 3. 16.* — 4. *Sed nil promoves.* “You make no speed.” *Comp. Virg. Æn. iv. 641.* — 6. *Ac memoriter.* “Yes, and remembered them well;” *i. e.* she remembered what they were before they were shown to her; or, she knew them at first sight. *Comp. iii. 5. 43; Andr. ii. 1. 37.* *Memoriter* properly signifies “without a prompter.” *Comp. Sueton. Ner. c. 10.*

8. *Hera vos exspectat, &c.* [*Exeunt Chremes and Sophrona.*] — 9. *Incedere.* This properly signifies “to walk slowly and with a majestic air.” *Comp. Propert. ii. 2. 58; Virg. Æn. i. 46.* — 10. *Ut otiosus it.* “How unconcerned he stalks along.” *Comp. Andr. v. 2. 1.* — *Si Dis placet.* This was a common formula, used in irony, or contempt of something bad, which “cannot please the gods:” it helps to aggravate an action, or to express a detestation of it. It answers to our “forsooth,” and may in some instances be rendered “for heaven’s sake.” *Comp. Adelph. iii. 4. 30.* This picture of *Parmeno* is artfully touched by the poet: for as it must very much provoke *Pythias* to see him so easy and happy, who had lately raised so great a disturbance in their house; so this security and tranquillity prepare the way to make his after calamity the greater. — 11. *Habere.* For *habiturum.* The

present tense, for the future, after *spero*, is not uncommon. — *Meo modo*. This means “at my own discretion;” or, “as I please.” Comp. *Andr.* i. 1. 126; *Heaut.* ii. 4. 21. — 12. *De cognitione*, &c. That I may know for certain whether Pamphila be the sister of Chremes or not. — 13. *Hunc sacrilegum*. Comp. vs. 2.

ACT V. SCENE IV.

Parmeno comes walking along by himself, happy in the imagined success of his plot. He recounts the many advantages that must arise from it to Chærea, and the great glory that will redound to the contriver. All these sanguine hopes, this whole solemnity of preparation, paves the way for his heavier distress, when Pythias informs him of the ill success of it, for he is seen to fall from the highest expectations into an abyss of despair; and so great is his fright, that he is driven to make a discovery to the old man, which he foresaw would bring vengeance upon himself.

The first twenty lines of this scene are Trimeter Iambics. The remaining verses are Tetrameter Trochaics Catalectic.

1. *Reviso*. Comp. *Andr.* ii. 4. 1. — *Quidnam rerum*. A more elegant form of expression than *quas res*, but having the same meaning. — 2. *Astu*. For the adverb *astute*. See Servius on Virg. *Æn.* xii. 694. — *Di, vostram fidem!* An exclamation here, not an invocation. It may in this case be rendered “good heavens!” — 3. *Quantam et quam veram*, &c. Comp. Phædr. iii. 1. 5. On which see Burmann. — *Capiet Parmeno?* For *capiam ego*. Comp. *Phorm.* v. 8. 38. The noun thus put in the third person, in place of the pronoun in the first, is extremely elegant and expressive. — 4. *Amorem*. *Amor* often signifies the person or thing loved, as in Ovid, *Met.* i. 452. See Drakenb. on Sil. Ital. xv. 248. — *Difficillimum*. “Most difficult to be gained.” — 5. *Carissimum*. This, as well as its English translation, “most dear,” is ambiguous. It may refer either to Chærea’s mind, or to his purse. Parmeno, perhaps, took it in the latter sense. — 6. *Eam*. This is redundant. Comp. *Adelph.* iii. 3. 4. — *Confeci*. A metaphor taken from gladiators. Comp. Cic. *Cat.* ii. 11. With respect to *amorem* above, it may be translated “I have obtained.” Comp. *Andr.* iv. 1. 15; *Phorm.* v. 5. 11. Bentley and his followers read here—

*Nam ut mittam, quod ei amorem difficillimum et
Carissimum, a meretrice avara virginem
Quo amabat, eum confeci, &c.*

8. *Palmarium*. “Deserving of the palm.” Comp. *Heaut.* iv. 3. 31; *Phorm.* Prol. 17. — 10. *Ingenia*. Comp. iv. 7. 42. — 14. *Cum amatore liguriunt*. [*Pythias enters at the commencement of this sentence.*] “Abroad they are neat and elegant; and when at table with their gallants, they eat most delicately.” *Ligurire* signifies “to feed nicely, picking and choosing.” — 15. *Illuviem*. “Filth.” This comes from the negative *in* and *lavo*. Comp. Plaut. *Mil.* i. 1. 30. It is opposed to *mundus* above. — *Sordes*. “Meanness.” — 16. *Quam inhonestæ solæ sint domi*. “How disgusting they are when at home by themselves.” *Domi* and *solæ* are opposed to *foris* and *cum amatore*. — 17. *Quo pacto*. “How;” *i. e.* how greedily. — *Ex jure hesterno*, &c. “They devour coarse

black bread from yesterday's stale broth;" or "with stale broth." *Ex* is frequently used for *cum* in ancient medical prescriptions. Thus in Celsus, iii. 19. *intritum ex vino*. Some say *ex jure maceratum*. *Panem atrum*. The Greeks call this μέλανα ἄρτον. Donatus and others interpret *atrum* by *mucidum*, "mouldy."—*Vorent*. This is opposed to *liguriunt*.—18. *Saluti est*. "Is conducive of safety." So *est laudi, est honori, &c.*—19. *Ego pol te, &c.* [*Pythias behind, and to herself:*] "I will certainly be revenged," &c.—*Pro istis dictis, &c.* That is, according to your deserts. Comp. *Hec.* ii. 1. 12; *Sall. Cat.* c. 51.—20. *Nos illuseris*. Comp. *Heaut.* iv. 4. 19; *Phorm.* v. 7. 22.

21. *Pro Deum fidem, &c.* [*Pythias aloud to herself, coming forward.*] Terence is wonderfully happy in the conduct of the play, by contriving that Pythias should always retain the same animosity against Parmeno, and that Parmeno, by all he says, should still more provoke Pythias; for this is what leads to the unravelling of the plot. These masterly strokes, says Donatus, are designed for the learned and skilled in criticism; the rest for the common herd of spectators.—22. *Quid est?* Pythias resolved to be revenged of Parmeno, for the trick he had played them, contrives to appear surprised, and under great concern for what was doing within. This naturally startles Parmeno, and makes him impatient to know what is the matter. Pythias, upon this, devises a story on purpose to frighten him, and does it so effectually, that in his fear, not knowing what to do better, he resolves to discover all to the old man, in which Pythias encourages him, because her resentment is not yet over, and she wishes to torment him still further.—23. *Miseret me.* [*Still aloud to herself:*] *Itaque ut ne viderem, &c.* Constr. *Itaque misera effugi huc foras, ut ne viderem exempla indigna, quæ dicunt esse futura in eum.* Comp. *Phorm.* iv. 4. 7.—24. *Exempla indigna.* "Dreadful punishment."—*In eum.* *Facere exemplum in aliquem* signifies the same as *sumere grave supplicium de aliquo*, "to punish a person severely," so as to make his case an example to others. Comp. v. 6. 21; *Cæs. B. G.* i. 31.—*Quæ illæc turba est?* Comp. *Andr.* iv. 4. 6, where Davus conducts himself in a manner similar to that of Pythias here.—*Quid istuc, Pythias?* [*Going up to her.*]—27. *Perdidisti istum.* Comp. *Adelph.* i. 1. 36.

30. *Eam civem esse?* This was an aggravation of Chærea's crime.—*Fratrem ei.* *Ei* for *ejus*.—31. *Sic inventa'st.* The verb *invenire* is often used with respect to the recovery of a lost child. Comp. *Heaut.* v. 2. 36.—32. *Frater violentissimus.* Aposiopesis.—35. *Quod mœchis solet.* Comp. *Juvenal.* x. 317; *Plaut. Pœn.* iv. 2. 40; *Hor. Sat.* i. 2. 45.—37. *Quid ita tantum?* "And why so monstrous?"—*An non hoc maxumum'st.* "Is not this most monstrous?"—39. *Nescio.* This is artful enough in Pythias, who knew that Parmeno had reason for what he said, and therefore does not amuse herself in supposing the equity of the thing, which would at once have made Parmeno suspect the truth of what she said. She is content with giving him a bare account of the thing itself, without meddling with the reasons for or against it, which it did not at all concern her to know.—40. *Edico.* This is more forcible than *dico*, and is often used in threatening.—41. *Obsecro an is est?* [*In an insulting tone:*] "And prithee is he the person?" Comp. *Phorm.* v. 7. 52.—42. *Atque adeo.* "And therefore."—*Vide, &c.* "Have a care what you are about, lest you do him no good, and perish yourself."—43. *Hoc.* This is redundant.—44. *A*

te esse. Comp. *Andr.* iii. 2. 9. — 45. *Senem.* Laches. — 48. *Ut factum siet.* Here the change of gender is remarkable. According to the usual way of writing, it should have been *quo facta siet.* Comp. *Heaut.* v. i. 3; *Curt.* viii. 6, and see Duker on *Livy*, i. 3. [*Exit Pythias.*]

ACT V. SCENE V.

Laches is introduced here returning from his country seat, making some reflections on the conveniency of its situation,—just in the neighbourhood of the town. Seeing Parmeno, he goes up to him, who, full of fears for Chærea, cannot hide his concern, but discovers it to the old man by his trembling and confusion. At last, with much ado, he tells him all. Laches, astonished at so many misfortunes threatening him at once, and angry with Parmeno, whom he looks upon as partly a promoter of his son's irregularities, breaks away in haste to prevent the mischief that he imagines to threaten his son.

The metre is Trimeter Iambic.

1. *Ex meo*, &c. [*Enter Laches, speaking to himself.*]. We have here, observes Madame Dacier, the old man approaching peaceably, his head not filled with any cares, one that does not suspect any mischief, who thinks only of the convenience of his country seat. All this is very happily conceived by the poet, that the good man may be the more deeply affected by the news, which he is just going to hear from Parmeno. For by this the sudden change of his condition is better perceived, and affects the audience more strongly. — 2. *Odium.* For *fastidium*, or *tædium*. Comp. iii. 1. 14; *Lucr.* iii. 80. *Percipere* properly signifies “to take total possession.” Here it may be explained by the simple *capit.* — 3. *Satias.* Comp. *Hec.* iv. 2. 18. — 6. *Quis homo 'st?* Parmeno had seen the old man before, (v. 4. 45,) and taken the resolution of discovering all to him. This question, therefore, cannot be meant for information, but is merely a finesse, to prevent the old man from suspecting he had any artifice against him; for a meeting so seemingly accidental gives every thing, he says, an air of being natural, and without design. — *Salvom te*, &c. Comp. *Heaut.* ii. 4. 27; *Cic. Att.* v. 21. — 7. *Quem præstolare?* “Whom are you waiting for?” This verb is more correctly construed with a dative. Comp. *Cic. Att.* ii. 15. — *Perii*, &c. [*Parmeno apart.*] — *Lingua hæret metu.* Comp. *Ovid, Am.* i. 7. 20; *Virg. Æn.* ii. 774. — 8. *Satine salve?* “Is all well?” Some write *salvæ*, as in *Livy*, i. 58, where the same formula is used.

9. *Quod res est.* “Which is the case.” Comp. iv. 6. 10. — 10. *Hujus.* Supply *rei.* *Hujus rei* for *in hac re.* — 11. *Oportuit*, &c. “I should have told that first.” — 13. *Huic.* [*Pointing to the house of Thais.*] — 15. *Actum 'st.* “I am ruined.” Comp. *Andr.* iii. 1. 7. — *Hinc.* For *eadem Thaidis domo.* Comp. v. 4. 5. — 17. *In asty.* Εἰς τὸ Ἄστυ. Athens was called *Asty*, κατ' ἐξοχὴν, as Rome was called *Urbs.* — *Aliud ex alio malum!* “Misfortune on misfortune!” [*Here Laches fixes a scrutinizing look on Parmeno.*] — 20. *Si vivo.* Aposiopesis. *Ulciscar* may be supplied. Comp. iv. 7. 27; *Andr.* v. 3. 1; *Virg. Æn.* i. 135. — *Expedi.* “Declare,” or “explain.” Comp. *Phorm.* i. 4. 20. — 21. *Ad Thaidem huc.* Comp. ii. 3. 61. — 25. *Aliud mali damrive.*

Donatus thinks *damni* refers to the expenses incurred by Phædria. — 26. *Reliquiom?* Four syllables. — *Tantum est.* "That is all." *Tantum est* here is equivalent to *nihil præterea*. Comp. Plaut. *Cas. Prol.* 87; *Hec.* v. 3. 15. — *Cesso huc introrumpere?* [*Exit Laches.*] The terror of Laches, says Donatus, accounts for his sudden consent to the union of Chærea and Pamphila: for though he could not settle the matter entirely with credit, yet he was glad to find his son had made an equal match, rather than endangered his life. On this Colman observes, that Chærea apologizes still better for this arrangement in the scene with Thais, (v. 2. 50, 51,) where he says he is confident of obtaining his father's consent, provided Pamphila prove to be a citizen. Indeed the match between them is rather a reparation of an injury done to her, than a degradation of himself.

27. *Malum.* "Punishment." Comp. *Andr.* ii. 5. 20. — 28. *Nisi quia, &c.* "But since it was necessary to make this discovery," &c. Comp. iii. 4. 10. — 29. *Propter me.* "Through my means." Comp. *Andr.* i. 5. 36. — *Hisce.* To Thais and Pythias. — 30. *Nam jamdiu, &c.* "For our old gentleman has long since been seeking an opportunity of punishing them severely." *Causam* for *prætextum*, or *occasionem*. Comp. *Andr.* i. 3. 8. — 31. *Quamobrem.* The same as *quam ob causam*. *Cur* is used in the same manner. — *Insigne aliquid.* *Magnum et nobile facinus*, says Donatus. Comp. *Livy*, i. 37. The same commentator informs us, that Menander was more explicit concerning the resentment of Laches against Thais, on account of her having corrupted Phædria. — *Nunc reperit.* Comp. iii. 3. 6; *Adelph.* iv. 3. 1; *Phorm.* i. 4. 1; ii. 1. 4.

ACT V. SCENE VI.

Pythias had not yet taken her full revenge on Parmeno; she is still resolved to torment him further, and for that purpose owns the trick she had just now put upon him: she adds, that since he had been discovered both as the adviser and betrayer of the plot, both father and son had united against him, in a desire of taking vengeance. When Parmeno, provoked at this insult, threatens a severe revenge, she only laughs at him, and leaves him, as one whose threats she knew could not affect her.

This scene consists of Tetrameter Iambics Catalectic.

1. *Nunquam edepol, &c.* [*Enter Pythias laughing: Parmeno at a distance.*] Constr. *Nunquam quicquam, edepol, evenit mihi jamdiu, quod magis vellem evenire, quam quod senex modo, &c.* — 2. *Errans.* "Blundering;" i. e. under a mistake with regard to his son Chærea. — 3. *Mihi solæ, &c.* "I had the jest alone; for I alone knew what he was afraid of." *Solæ* is an archaism for *solī*. The ancients sometimes declined *alter, nullus, unus, &c.* like *bonus*. — 4. *Quid hoc autem'st?* [*Parmeno wonders what could make Pythias laugh so immoderately.*] — *Id.* For *propter id*, "wherefore." — 5. *Obsecro.* This is elegantly redundant. — 6. *Quid tibi est?* "What is the matter with you?" [*To this Pythias makes no reply, but laughs the louder.*] — *Pergin'?* "Do you persist?" i. e. will you never have done? — 7. *Stultiore.* Supply *quam te, Parmeno.* — 9. *Narrare.* For *dicere*. Comp. *Hec.* ii.

1. 12. — 10. *Disertum*. *Disertus* here is not to be understood “eloquent,” in which sense it is frequently used by the poets,” but “one of quick discernment,” who cannot be easily imposed upon or deceived. “Shrewd.” An ingenious man can easily prevent, or extricate himself from, any difficulties.

12. *An pœnitebat flagiti*, &c. “Were you not contented with the crime you urged the youth to perpetrate, unless you afterwards betrayed him to his father?” *An pœnitebat* here must not be rendered “did you repent,” but “were you not contented.” So it is explained by Donatus, Westervhiovius, Ruhnken, and others. Comp. *Heaut.* i. 1. 20, and *Cic. Att.* i. 20, on which see Heusinger and Ernesti. — 13. *Ni miserum*. *Ni* for *nisi*. Comp. *Livy*, iii. 60. *Miserum*, “the unhappy Chærea.” — *Indicares?* For *proderes*. Comp. *Heaut.* iii. 3. 23. — 14. *Nam quid*, &c. Comp. iii. 5. 63. *Animus* is often put for the affections of the mind. Comp. *Adelph.* iv. 5. 31. — *Ubi vestem*, &c. “When his father saw that he was clad with that garment.” *Induere* is construed with two accusatives. — “There is a great error, in regard to the unity of time, in Terence’s *Eunuch*, when Laches, the old man, enters by mistake into the house of Thais; where betwixt his exit and the entrance of Pythias, who comes to give ample relation of the disorders he had raised within, Parmeno, who was left upon the stage, has not above five lines to speak.” Thus Dryden, in his *Essay on Dramatic Poetry*. Besides the absurdity here taken notice of by Dryden, in regard to time, there is also another inconvenience in the present instance arising from too strict an adherence to the unity of place. What a figure would this narration of Pythias have made, if thrown into action! The circumstances are in themselves as truly comic as those of any scene in this excellent play; and it would be well worth while to follow Laches into the house, to be present at the ridiculous distress and confusion which his presence must occasion. There is, however, much more to be commended, and even imitated, than censured, in the construction of this last act. All that passes between Pythias, Parmeno, and Laches, is truly admirable.

16. *An mentita es?* “What! have you told me a falsehood?” [*Here Pythias laughs heartily.*] — 17. *Scelus*. For *scelesta*. — *Nimum*. “Exceedingly delightful.” — 18. *Siquidem istuc impune habueris*. [*With bitterness:*] “If you don’t pay dearly for this!” — *Reddam*. Supply *vicem*. Comp. *Ovid, Am.* i. 6. 23. — *Credo*. “Oh! I have no doubt of it.” Comp. ii. 2. 41. — 19. *In diem*. “Long distant.” Comp. *Phorm.* v. 2. 16. — 20. *Tu jam pendeabis*. “You will be tied up this very day.” Slaves were punished by being tied up to a post, and lashed with rods, or thongs of leather. Comp. *Phorm.* i. 4. 42. — *Nobilitas*. “Renderest notorious.” — 21. *Indicas*. See vs. 13. — *Exempla*. Comp. v. 4. 23. — 22. *Nullus sum*. “I am undone.” — *Hic pro illo munere*, &c. “This is the reward paid you for that office.” *Honos* is sometimes put for *præmium*, and *munus* for *officium*. Comp. *Cic. ad Div.* xvi. 9; *Cæs. B. C.* ii. 21; *Livy*, ii. 12; *Sueton. Aug.* c. 45. — *Abeo*. [*Exit Pythias.*] — 23. *Egomet meo*, &c. “I have, like a rat, betrayed myself to-day by my own squeaking.” This was a proverbial saying, directed against those who by their own conduct procured their own ruin.

ACT V. SCENE VII.

Thraso, impatient to be again reconciled to Thais, appears here with a resolution of professing an entire submission, referring, in the usual way of his vanity, to the example of Hercules, whom he proposes as his pattern.

Tetrameter Trochaics Catalectic.

1. *Quid nunc?* [*Enter Thraso and Gnatho; Parmeno behind.*] The reader ought to remember, that this is the very person who before, speaking to the captain concerning Thais, had said (iii. 1. 58.), *Jam dudum te amat*; and again (iv. 7. 41), *Jam hæc tibi aderit supplicans ultro*. And here we may see the usual end of flattery; for the same person who before had given him hopes, endeavours now to throw him into despair. It is worthy of notice too, that Gnatho is always drawn away from the table with reluctance; for before, in the quarrel, it is evident from Thraso's words, that Gnatho followed against his will.

With the entrance of Laches into the house of Thais, and, in consequence of it, his consent to the marriage of Chærea with Pamphila, the fable of the Eunuch is certainly concluded: and all that follows, like the last scene of the *Andria*, is but the lame completion of an episode, limping after the main action. In the first four acts the adventures of Thraso are so artfully interwoven with the other business of the play, that they are fairly blended and incorporated with the fable of the Eunuch: but here we perceive, that though our author has got rid of one of Menander's pieces, the other, the *Colax*, still hangs heavy on his hands. Were an author to form his play on twenty different pieces, if he could melt them all down into one action, there would be no impropriety; but if he borrows only from two, whenever the episode ceases to act as one of the necessary springs of the main action, it becomes redundant; and the unity of the action (perhaps the only unity which ought never to be violated) is destroyed. Thraso, says Donatus, is brought back again, in order to be admitted to some share in the good graces of Thais, that he may not be made unhappy at the end of the play. But surely it is an essential part of the poetical justice of comedy, to expose coxcombs to ridicule, and to punish them, though without any shocking severity, for their follies.

2. *Egone, &c.* "I? to surrender to Thais," &c. Comp. *Andr.* i. 1. 36; *Phorm.* v. 8. 57. — 3. *Qui minus quam, &c.* "Why should I not, as well as Hercules, who submitted to Omphale." For this fable see Propert. iv. 9. Terence preserves the character of the captain to the last; who, on every occasion, interlards his discourse with military terms. — 4. *Commitigari.* "To be softened;" alluding to the thick scull of the captain. Comp. *Adelph.* ii. 4. 12. *Mitis sum fustibus* occurs in Plaut. *Mil.* v. 1. 31. Terence has copied this line from Turpilius. See Non. Marcell. p. 343; and Victor. *Var. Lect.* xiv. 15. Ainsworth interprets *commitigari* by *demulceri*, "To be stroked on the head." Hence Colman: "Oh, that I could see her combing your empty noddle with her slipper." [*This the parasite says, turning to the audience.*] — 5. *Ab ea.* For a *Thaidis domo*. Comp. ii. 2. 51. — 6. *Hunc, &c.* "I never saw this man before." *Hunc*, Chærea. *Etiam* for *adhuc*. Comp. v. 8. 62.

ACT V. SCENE VIII.

When the old man went to Thais to prevent the mischief which he fancied threatened his son, he was there made acquainted with every thing ; and finding the young lady a citizen of family, and Chærea distractedly in love with her, consented to the marriage. Chærea comes out with great exclamations of joy. Parmeno, who expected the severest treatment, wonders to hear himself addressed as one who had done him the greatest good offices. Being at last informed of what had happened, he is sent to give Phædria an account of the good news. In the conclusion, Phædria, informed of all that had passed, comes to look for his brother, and, spying the captain, charges him never to approach the street. At last, by the cunning insinuations of Gnatho, he is received into their society, and all ends happily.

Verses 1 and 20—64, are Tetrameter Trochaics Catalectic ; verses 2—19, Tetrameter Iambics Acatalectic.

1. *O populares.* [*Enter Chærea at a distant part of the stage.*] Comp. *Adelph.* ii. 1. 1 ; *Phorm.* i. 1. 1. — 2. *Nam in me, &c.* Comp. *Andr.* v. 6. 9. — 3. *Cui tam subito, &c.* Comp. *Hec.* v. 3. 35. — 4. *Quid hic lætus est ?* [*Parmeno to himself.*] — *O Parmeno mi.* [*Chærea seeing Parmeno :*] “Oh my Parmeno, inventor, undertaker, perfecter of all my pleasures.” *Invenire*, says Donatus, *sapientis est ; incipere, audacis ; perficere, constantis.* This, therefore, is the greatest praise he could bestow upon Parmeno. Comp. *Andr.* i. 3. 13. — 5. *Scin’ me, &c.* See note on i. 2. 80. Comp. *Andr.* iv. 2. 10. — 6. *Scis, sponsam mihi ?* “Knowest thou that she is betrothed to me?” *Sponsam* here is a participle. — 7. *Audin’ tu, &c.* [*In an under voice to the Captain.*] — *Tum autem.* “Then besides.” In this signification *autem* is elegantly joined with *tum*. Comp. ii. 3. 11. — 8. *Gaudeo esse amorem, &c.* “I rejoice that Phædria’s love is quietly secured to him.” A metaphor from a calm and unruffled sea, and applied here with great propriety. Nothing is more common with poets, than to compare the fickleness of a mistress to a stormy sea. *Tranquillus* is generally used when speaking of a calm sea. *In vado* occurs *Andr.* v. 2. 4. Comp. *Phorm.* iv. 4. 8 ; *Livy*, iii. 14. — *Una ’st domus.* “We are now become one family.” Comp. *Adelph.* v. 7. 11. — 9. *In clientelam.* “For patronage.” *Fides* and *clientela* are joined also in *Cic. Rosc. Amer.* c. 33. — 10. *Tota.* Without the interference of the captain. Comp. *Livy*, iii. 59. — *Scilicet.* “Without doubt.” — 11. *Visam domum.* “I will go see if he be at home.” [*Exit Parmeno.*] — 12. *Numquid, &c.* [*Thraso in an under voice.*] — 13. *Quid commemorem, &c.* [*Chærea to himself.*] Comp. *Virg. Æn.* xi. 664. — 14. *Ut facerem.* Comp. ii. 3. 97. — *An me.* Supply *magis laudem.* — 15. *Gubernatrix.* Comp. *Cic. Att.* viii. 4. — 16. *Festivitatem.* “Mildness ;” or “good humour.” Comp. *Adelph.* v. 9. 29 ; *Cic. ad Div.* vi. 4.

19. *Di vostram fidem.* Madame Dacier, Westerhovius, and some others, make this the commencement of a new scene. — 20. *Præsto adest.* For *præsto est.* So *Justin*, i. 6 ; and *Curt.* vii. 1. — 21. *Gaudeo.* Comp. *Andr.* iv. 1. 49 ; v. 4. 36 ; v. 4. 43. — 22. *Omni est fautrix, &c.* The word *fautrix* is construed with the same case as *faveo*, whence it is derived. Comp. *Hec.* Prol. 40 ; *Phorm.* v. 8. 60. — 24. *Perfice hoc.* A kind of formula. Comp. *Phædr.* v. 7. 18. — 25. *Ut hæream.* “That

I may still have some little share in Thais." Comp. Livy, v. 2; Cic. *Vatin.* c. 5. — 26. *Novi te.* "I know your abilities." This is the language of one who requires and expects much from another. Comp. iv. 7. 8. — 27. *Quodvis donum*, &c. "Demand whatever gift, whatever reward you please, you shall obtain it." *Optare*, says Ruhnken, *est eligere; ferre, est accipere.* Comp. Ovid, *Met.* ii. 44; Tibull. i. 1. 20. Menander: Εὔξαι τὶ βούλει, πάντα σοὶ γενήσεται. — 29. *Invocato ut sit*, &c. "That I, a welcome uninvited guest, may always have a place at your table." — 30. *Accingar.* "I will prepare myself for the attempt." This alludes to the custom of the Romans, who, when they prepared to accomplish any thing seriously, drew their flowing garments tightly round them with a girdle. — 31. *Tu fortasse*, &c. [*This is said in a threatening voice.*] — 32. *In his regionibus.* "In this street." — 33. *Vobis fretus.* "Relying on your goodness." — *Scin' quam fretus?* "Do you know how you rely?" — 34. *Quod dicas mihi*, &c. "Although you tell me I was looking for another, I was but passing through." *Quod* here is put for *quamvis*. Comp. Propert. iv. 1. 49; Ovid, *Epist.* xvii. 51. — 35. *Iter hac habui.* Comp. Nepos, *Eumen.* c. 8; Lucan ii. 439. — *Heia, haud sic decet.* "Oh fie! that is not handsome." Comp. *Heaut.* v. 5. 19.

36. *Dictum 'st.* A formula of persisting in a threat. Comp. *Phorm.* ii. 3. 91; *Hec.* iv. 3. 6. — *Non cognosco*, &c. Supply *ingenium*: "I did not suppose you were of so haughty a disposition." Comp. Plaut. *Trin.* ii. 4. 44. — 37. *Audite paucis.* Comp. *Andr.* iii. 3. 4. — 38. *Tu concede*, &c. "Do you retire a moment." Comp. iv. 4. 38. [*Thraso retires to a distance.*] — 39. *Principio.* "In the first place." Comp. *Andr.* i. 3. 6. — 40. *Hujus.* For *in hac re*. Comp. i. 2. 122. — 41. *Inscitia 'st.* "It is folly." Comp. *Phorm.* i. 2. 27. — 43. *Cogita modo.* "Nay, reflect a little." Donatus is in doubt whether *modo* here is put for *tantummodo*, or whether it is an adverb of time. — 44. *Ut for prout*, as in Livy, v. 20. — *Libenter.* For *hilariter*, or *laute*, as in Cic. *Fin.* ii. 8. So *victitare pulchre*, Plaut. *Most.* i. 1. 51. Comp. *Hec.* iii. 5. 11; Cic. *Att.* xv. 32. — 45. *Quod des.* Comp. *Phorm.* i. 2. 34. — *Multum accipere.* "That is, in consequence of her extravagant mode of living." Comp. *Heaut.* ii. 1. 15. — 46. *Suppeditare.* "Abound." So Cic. *Off.* i. 4. — 47. *Omnia hæc.* "All these means of expense." *Magis opportunus*, &c. "No man can be more convenient, or more to your advantage." Here two negatives make a stronger negative, as in the *Andria*, i. 2. 34. For the phrase *ex usu*, see *Heaut.* i. 2. 36. — 49. *Fatuus est.* Here is an omission of *deinde*; for *principio* and *et* went before. Comp. *Andr.* iii. 3. 39. — *Bardus.* The same as *stolidus*. — *Stertit.* Comp. Hor. *Sat.* i. 3. 18. — 50. *Neque istum metuas, ne*, &c. "And you need not fear, that Thais will love him." The particle *ne*, after *metuo*, *timeo*, *vereor*, &c. has an affirmative sense. Comp. iii. 5. 62.

51. *Quid agimus?* [*Chærea to Phædria:*] "What had we best do?" Most editions, prior to Bentley's, give this to Phædria. — 52. *Accipit homo nemo*, &c. "No man entertains more liberally or bountifully." *Accipere* and *excipere* are words proper to hospitality. Comp. Hor. *Sat.* ii. 8. 67; Petron. c. 42; and see Servius on Virg. *Æn.* iii. 353. — *Prolixius.* For *largius*, or *benignius*. Comp. *Adelph.* v. 8. 20; Gell. vii. 3. — 53. *Quoquo pacto.* "By all means." — 54. *Recte facitis.* "I thank you." — *In vostrum gregem.* For *inter vestros conviviales*, or

sodales. Comp. *Adelph.* iii. 3. 8; *Cic. de Amic.* c. 19. — 55. *Hoc saxum volvo*. A proverbial expression, applied to those who undertake some arduous labour, but in vain; and, at the same time, alluding to the fable of Sisyphus. Some think it alludes to the "stupidity" of the captain. Comp. *Heaut.* iv. 7. 3; v. 1. 44; *Hec.* ii. 1. 17. — 56. *At ego, &c.* "And I, in requital, Phædria and Chærea, give him up to be fleeced and derided by you as much as you will." To enter into the elegance of this passage, it must be observed, that *propinare* was said properly of those, who, after they had drunk themselves, gave the cup to him whose health they had drunk. The pleasantry, therefore, of the passage consists in this: that Gnatho changes the usual signification of the word, which was used only to express drinking, and employs it in speaking of a thing solid, which was given to be eaten. *Comedere aliquem* signifies to consume his property by eating and drinking. Comp. *Heaut.* iii. 1. 53.

58. *Dignus est*. Supply *qui deridendus propinetur*. I cannot think that this play, says Cooke, excellent as it is in almost all other respects, concludes consistently with the manners of gentlemen: there is a meanness in Phædria and Chærea consenting to take Thraso into their society with a view of fleecing him, which the poet should have avoided. Colman observes, also, that the consent of Laches to the continuance of his son's connexion with Thais is also so repugnant to modern manners, that Fontaine found himself obliged to change that circumstance, in his imitation of this comedy. — *Quid agimus?* "How do we go on?" Comp. *Adelph.* iv. 1. 22. — 59. *Te ignorabant*. "They were quite ignorant of your character." Comp. *Heaut.* i. 1. 53. — 61. *Impetravi*. "I gained my point." — 63. *Dixin' ego, &c.* "There! did I not assure you, gentlemen, that he had all the Attic elegance?" — 64. *Nil præter promissum est*. "He is the very character you drew." Comp. *Andr.* ii. 6. 5; v. 3. 8. — *Ite hac*. Supply *comessatum ad militem*. *Hac* for *hac via*. Comp. i. 2. 7; *Heaut.* iv. 4. 21.

NOTES ON THE HEAUTON TIMORUMENOS.

HEAUTON TIMORUMENOS: ἑαυτὸν τιμωρούμενος, "The Self-Tormentor." Menedemus is so called from what he says, i. l. 86, *illi de me supplicium dabo*. This comedy seems to have been very much esteemed by the ancients; and that they thought the poet had succeeded well, in painting the distress of the unfortunate father, appears evidently from these lines of Horace, *Sat.* i. 2. 20:

*Vix credere possis
Quam sibi non sit amicus; ita ut pater ille, Terenti
Fabula quem miserum gnato vixisse fugato
Inducit, non se pejus cruciaverit, atque hic.*

INSCRIPTION.

GRÆCA EST MENANDRU. The *Heauton Timorumenos*, is a Greek comedy of Menander. MENANDRU is the Greek genitive. — CLAUDI. Supply *libertus*. — TIBIIS IMPARIBUS. "Phrygian flutes." See notes on the Inscription of the *Andria*. — DEINDE. Here put for *secundum*, because *primum* went before. — DUABUS DEXTRIS. "Lydian flutes." — M. JUVENTIO, TI. SEMPRONIO. Tiberius Sempronius Gracchus discharged the duties of consul a second time, in conjunction with M. Juventius Thalna, A.U.C. 590, A.N.C. 163.

CHARACTERS OF THE DRAMA.

CHREMES. See the characters in the *Andria*.

MENEDEMUS. This name, according to Muretus, is derived from τοῦ δήμου μένος, "the strength of the people."

CLITIPHO. From κλειτὸς, "famous," and φῶς, "a light."

CLINIA. From κλίνω, "I incline," either because by flying he avoided the moroseness of his father; or, because he induced his father to *incline* towards him. Muretus derives it from κλεινός, "renowned."

SYRUS. A gentile name.

BACCHIS. From βάκχος, as being furious and addicted to wine.

ANTIPHILA. From ἀντὶ and φιλέω, "I love:" returning love for love.

SOSTRATA. From σώζειν, "to preserve," because she preserved her daughter Antiphila, whom Chremes had ordered to be destroyed.

PHRYGIA. So named from her country.

PLOT OF THE HEAUTON TIMORUMENOS.

Chremes gives orders to his wife, that if she should be delivered of a girl, she should immediately destroy it. Sostrata, however, being delivered of a girl, could not bear to take away its life, but gave it to a certain poor woman of Corinth, named Philtera, to be exposed; and through a piece of female superstition, took a ring from her finger, and ordered it to be exposed together with the child. By means of this ring the girl was afterwards saved, and came to be known by her relations. The old woman receives the child, names her Antiphila, and educates her as her own. When she was grown up, and believed by every one to be this old woman's daughter, Clinia, the son of Menedemus, fell desperately in love with her, and lived with her as his wife; which, when his father knew, he took it so ill, that by constantly chiding his son, he compelled him to fly into Asia, to serve in the wars under the king of Persia. Then he, who had been so uneasy at his son's love, began to be much more uneasy at his absence. Therefore, to punish himself for his over severity, he sells his house, furniture, and slaves, except such as might be useful to him for labouring in the country, and purchases a large farm, and, from morning till night, not only keeps his servants employed, but also fatigues himself beyond all bounds, though now in his sixtieth year. After Clinia's departure, Philtera, the reputed mother of Antiphila, died. Clinia, after an absence of three months, no longer able to support the impatience of not seeing his mistress, returns, but not daring to appear before his father, as dreading his former severity, he is entertained by Clitipho, the son of Chremes, with whom he had lived in the greatest friendship from a child. Clitipho, overjoyed at his companion's return, though it was now late, sends Syrus and Dromo, two slaves, into the city, to bring Antiphila to her lover. That very day Menedemus had discovered to Chremes, how desirous he was to have his son come back, insomuch, that at first, Chremes, when he understood that Clinia was returned, thought of sending immediately to let his father know. However, he delayed till next day, because Syrus thought it would answer better. This Syrus was a slave of great cunning, and a daring temper, who being sent for Antiphila, brought also Bacchis along with him. She was a courtesan of a bold, haughty, and expensive disposition, with whom Clitipho had some time before fallen in love. Now, to conceal the matter from Chremes, they concert this project, that Bacchis should pass for Clinia's mistress, and Antiphila for one of her maids. Next day, early in the morning, Chremes goes over to Menedemus, and tells him of his son's arrival. He, almost transported with joy, wants to see and embrace his son immediately, and give him the full possession of all he had. But Chremes counsels him to beware of doing any thing rashly; for by these means, says he, you will ruin both him, yourself, and your fortune; and at the same time recounts the inconveniences that might happen, if he discovered himself to be of too soft and easy a disposition; for that Clinia's mistress, whom he fancied to be Bacchis, was not in a mean condition, or to be satisfied with a little, as formerly, but expensive, glittering with jewels and gold, and attended by a numerous crowd of servants. One single night, says he, has almost reduced me to want; and it will be vain in you to fancy that

you will be able to support the expense, if you have her constantly to furnish out in all her follies. What I would have you do, is this: receive your son kindly and frankly, but conceal the knowledge of this his weakness; and if he endeavours at any time, by little artifices, to have wherewith to supply his mistress, suffer yourself to be deceived; for this will be a sure way of retaining him with you, and also be less expensive to yourself. This was Chremes' advice, not aware that he was clear enough abroad, but was blind at home. Syrus was, in the mean time, hatching a project how he might cozen Chremes out of ten minæ, which he had promised to obtain for Bacchis. As he is busy in contriving with himself, Chremes takes him aside, and addressing him with an air of kindness, encourages him to think of some project against Menedemus. Syrus whispers to him a story which he had invented to serve the present turn, that an old woman of Corinth, the mother of Antiphila, (for so she was reputed to be,) had borrowed a thousand drachmæ from Bacchis, and that she being since dead, the girl was left as a pledge for the money. While these things are doing, Sostrata happened to know her ring, and by that means came to discover that Antiphila was her daughter. Transported with joy, she relates all to her husband, who, though he pretends to chide her, is yet himself highly pleased at recovering his daughter. And now every thing had been quiet but for Bacchis. Ten minæ were to be got for her, by any means, and there was some danger too, lest Chremes might find out that she was his son's mistress. To prevent this, the daring Syrus forms a project of discovering to both the old men, the matter as it really is, and, at the same time, fairly extricate himself from so perplexed and entangled a business. First, therefore, says he to Chremes, I have found a way of obtaining the money from Menedemus. Let us pretend that this Bacchis is your son Clitipho's mistress, and beg that he will suffer her to be a few days at his house, and conceal it from you. Besides, Clinia shall pretend that he is fallen deeply in love with your daughter, lately discovered, and beg her for a wife. What then? why, he will ask money from his father, to buy ornaments for the wedding, and then will give the money to Bacchis. By this means, Bacchis, by the advice of Syrus, had passed over to Menedemus, and carried her whole train along with her. Chremes did not, at first, approve of this project; but, says Syrus, you cannot honourably avoid paying down the money, for which your daughter was given in pledge. Well, says Chremes, I will pay it, and contentedly too. Give it, then, resumes Syrus, to Clitipho, and let him carry it to Bacchis; for, by this means, Menedemus will the more easily be deceived into the belief that she is his mistress. Let it be so, then, replies Chremes; and immediately counts down the money to Clitipho, that he may carry it to Bacchis. Meantime, the whole plot is discovered. Chremes raging, and full of indignation, threatens to make severe examples of them. At length, after giving his consent to the match of Clinia with Antiphila, softened partly by the intercession of Menedemus, partly by the entreaties of his wife, he forgives them. Clitipho promises that he will abandon all courtezans, and marry. This is remarkable here: though in other plays, the plot exhibited takes up no more than one day, yet in this we are under the necessity of supposing two days taken up in the representation.

The scene is laid in a village near Athens.

PROLOGUE.

This discourse, which is not strictly according to the law of prologues, but intended against Lucius Lavinius, informs the audience of what it is necessary for them to know; aims at disposing them in the poet's favour; and removes every thing that may, through mistake, be objected against him. Its chief design is to prevail with the audience to give the poet a fair and quiet hearing—the strongest incentive to great geniuses to exert themselves for the entertainment of the public.

This, like all the prologues of Terence, consists of Trimeter Iambics.

1. *Partes*. “The office” of pronouncing the prologue. Comp. Hor. *Od.* i. 2. 29. This was generally performed, not by the first person who appeared in the first act, but by some *young* man, who was more likely to gain the favour of the audience. Here Ambivius, the master of the company, though an *old* man, is appointed to undertake this part. — 3. *Id primum dicam: deinde quod veni eloquar*. Critics observe here, says Patrick, that Terence contradicts himself; because the speaker of the prologue begins with the reason of his coming, and afterwards shows that he had that part assigned to him. Hence Guyetus and Palmerius invert the order of the words, and read, *Id dicam deinde: primum quod veni eloquar*. But all this proceeds from their mistaking the poet's design; for what follows after this, to the tenth verse, is only a general account of the play, to give the audience some notion of it, and ought to be regarded as a parenthesis. Thence, to the sixteenth verse, he discharges the first part of his promise; and, from that to the end, tells the reason of his coming. This I take to be the real explication of this obscure passage; but as Bentley's conjecture here is very singular and curious, I will lay it before the reader at length. After mentioning the correction of Guyetus, he adds, that they who expect to meet with what he intends by *eloquar quod veni* in the Prologue, are in great error. The persons who pronounced the prologue immediately afterwards retired, to make way for the old men who were to begin the play. On the other hand, Ambivius, who speaks the prologue here, is again to appear in the first scene, in the character of Chremes; nor does he quit the stage. This, therefore, is what Ambivius would say: I am first to tell you why the poet has made choice of me, rather than a young man, to speak the prologue. And this is what he does all along; that, as being an old player, known and acceptable to the people, he may plead the poet's cause against those who endeavoured maliciously to detract from his merit. *Deinde, quod veni, eloquar*. This is the second part, and refers to what he was to do as an actor; for immediately after pronouncing the prologue, the other actor, who personated Menedemus, entering, begins, *Quonquam hæc inter nos, &c.* — *Quod veni*. Supply *propter*.

4. *Ex integra Græca*. “From a Greek comedy never before translated.” Comp. *Andr.* Prol. 10. Eugraphius says, “taken wholly from a single play,” and not composed of two, like the *Andria*. But this is the meaning which Schmieder affixes to *integram comœdiam*, in the latter part of the verse. — 6. *Simplex...duplici*. “A single play composed from a double plot.” The plot is double; having two old men, two young men, two mistresses. *Duplex...simplici* is read in most editions. Scaliger supposed that Terence called this comedy *duplex*,

because it was acted in two portions, and at two different times; the first and second act in the evening, and the remaining three acts the following morning. But this conjecture is inadmissible.

7. *Novam*. Never having been exhibited before to a Roman audience. — *Qui scripserit*. "Who composed it in Latin." *Qui* for *quis*. Comp. Cic. *ad Div.* xii. 18; *Philip.* ii. 13. — 8. *Cuja Græca*. Archaically for *cujus Græca*. So *cujum pecus*, Virg. *Ecl.* iii. 1. Comp. *Andr.* iv. 4. 24; *Eun.* ii. 3. 30. It was written in Greek, by Menander, as we learn from the Inscription.

10. *Didicerim*. Dramatic poets are said *docere*; the actors *discere*. See *Hec.* Prol. ii. 6. — *Paucis dabo*. "I will briefly inform you." Thus, in Virg. *Ecl.* i. 19. *iste Deus qui sit da, Tityre, nobis*. Comp. *Phorm.* v. 6. 37. — 11. *Oratorem*. "An advocate." One who undertook to defend the cause of another before a judge, was called *orator*. — 12. *Vostrum judicium fecit*. "The judgment he leaves to you," "he has constituted you his judges." Comp. Livy, xliii. 16. — 13. *Hic actor*. For *ego*. So *huic homini* for *mihi*, in *Heaut.* ii. 3. 115. "But I, as advocate, can move you no further by force of eloquence, than the poet has been able to think happily, who composed the speech which I am now to deliver." Bentley for *sed* reads *si*, which gives this passage a different turn. — *Poterit*. For *valebit*, as in Nepos, *Dion.* c. 3. So below, vs. 27. — *A facundia*, for the simple *facundia*. "By the force of eloquence." Tursellin and Ruhnken take the preposition *a* here, in the sense of *quod attinet*. Comp. Plaut. *Aul.* ii. 2. 9; Cic. *Brut.* c. 66; Sall. *Jug.* c. 48. — 14. *Commode*. For *bene*, "happily." Comp. *Andr.* iii. 1. 17; *Hec.* i. 2. 33. — 15. *Orationem hanc*. "This prologue."

16. *Nam quod*. A formula of transition, as in the *Adelph.* Prol. 15. Comp. Cic. *Att.* iii. 10. — *Rumores distulerunt*. "Have spread reports." Comp. Sueton. *Cæs.* c. 33; *Aug.* c. 14. — 17. *Multas contaminasse, &c.* "Jumbled together many Greek plays, to make a few Latin ones." See note on *Andr.* Prol. 15. — 19. *Et deinde factum iri autumat*. "And declares openly that he will do so again." This, says Westerhovius, is the proper meaning of the verb *autumat*. Comp. Plaut. *Men.* v. 2. 8; Gell. xv. 3; Vell. Pat. i. 6. — 20. *Bonorum*. Plautus, Nævius, Ennius, &c. See *Andr.* Prol. 19. — *Quo exemplo*. The repetition of the antecedent after the relative is not uncommon. We read *loci natura, quem locum*, in *Cæs. B. G.* ii. 18. — 21. *Licere id facere*. Comp. *Eun.* Prol. 41. — 22. *Malevolus vetus poëta*. *Lucius Lavinius*. Comp. *Andr.* Prol. 7. — 23. *Repente*. "All at once," without any previous preparation. — *Musicum*. The same as *poëticum*. Comp. *Phorm.* Prol. 17. — 24. *Amicum*. A contracted genitive for *amicorum*. Lælius and Scipio are meant. See *Adelph.* Prol. 15. — *Natura sua*. For *ingenio suo*: "His own natural talents." Comp. Nepos, *Alcib.* c. 1. — 25. *Vestra existumatio*. The same as *vestrum judicium*, vs. 12. Comp. ii. 3. 41; Cic. *Rosc. Amer.* c. 16; *ad Div.* i. 5; *Brut.* c. 93; Liv. iv. 41. — 26. *Valebit*. For *prævalebit*. — *Oratos volo*. So *maledictum velit*, *Hec.* iv. 2. 14; *consultum velit*, Cic. *Off.* iii. 27. — 27. *Iniquum.. æquum*. For *iniquorum* and *æquorum*. See vs. 24.

28. *Facite, æqui sitis*. Supply *ut*. — *Crescendi*. "Of rising in fame." Comp. Virg. *Ecl.* vii. 25; Ovid, *Epist.* xv. 117; Livy, i. 47. Cic. *pro Rosc. Amer.* c. 30. — 29. *Novarum qui spectandi, &c.* Supply *comœdiarum*: "Who give you an opportunity of beholding new and

faultless comedies." The more usual construction is *novas spectandi*, or *novarum spectandarum*. See Perizon. on Sanct. Min. iii. 8. — 30. *Ne ille pro se*, &c. "I say faultless, lest he should think I speak for him, who lately introduced a running slave, making the crowd give way." It must have been a wretched piece, says Madame Dacier, if this was the most beautiful passage in it. Yet such an incident is often necessary, as may be seen in the *Amphitryo* of Plautus, where Mercury runs in crying,

Concedite atque abscedite, omnes de via decedite.

Terence, therefore, only blames those authors, who, like Lucius Lavinius, made it the capital circumstance in their plays. On this, Colman observes, Had Madame Dacier quoted the whole passage in the *Amphitryo*, I think it would have been evident that Plautus also meant to ridicule the like practice :

"Give place, make room, stand by, and clear the way,
Nor any be so bold to stop my speed!
For shall not I, who am a deity,
Menace the crowd, unless they yield to me,
As well as slaves in comedy?"

— 32. *Cur insano serviat?* "Why should our poet trouble himself in defence of a fool?" Bentley reads :

*Qui nuper fecit servo currenti in via
Populum dixisse, Cur insano serviat?*

"Who lately introduced the people on the stage, addressing a breathless slave, and asking him, why he served an insane master?" Reinhardt edited from conjecture:

*ne ille pro se dictum existumet.
Qui nuper fecit, servo currenti in via
Decesse populum, cur in sanos sæviat?*

"Let not Lucius Lanuvius fancy that this is said in excuse of him. Why should he rail against persons of sound understanding, who himself is so ridiculous as to introduce," &c. — 34. *Nisi finem*. Comp. *Phorm.* Prol. 22. 23.

35. *Adeste æquo animo*. Comp. *Andr.* Prol. 24. So far Ambivius pleaded the cause of the poet: the remainder of the prologue is spoken in behalf of himself. — 36. *Statariam*. "The comedy of the Romans was either *Stataria*, *Motoria*, or *Mixta*. The *Stataria* means a comedy which is calm and peaceable, such as the *Cistellaria* of Plautus; *Motoria*, one full of action and commotion, like his *Amphitryo*. The *comœdia mixta* was a mixture of both, such as the *Eunuchus* of Terence. Some commentators, says Madame Dacier, imagine that Terence means one character only by *statariam*, as if *personam* were to be understood; but though the ancients did call the actors *statarios* and *motorios*, according to the different parts they were engaged in, I am convinced that it is not in this place at all applicable to them, but to the whole comedy; how else are we to explain the 45th verse? To apply it to any one of the other actors of the company, would be overstraining the sense of the text. Being entirely of a different opinion from Madame Dacier, concerning the sense of the words *statariam agere*, I have translated them, 'to act an easy part,' as referring merely to the character which

the prologue speaker was to play, (which I apprehend to have been Menedemus) and not the whole comedy: and the lines immediately subsequent, I think, confirm this interpretation, as they contain a description of the laborious characters he usually represented, *Clamore summo, cum labore maximo*, which he urges as a plea for his being allowed to act an easier part at present. As to the difficulty started by Madame Dacier concerning the line,

Si lenis est, ad alium defertur gregem,

it is a difficulty which I must own I cannot very well comprehend; nor do I see the least necessity of applying that verse to any one of the other actors of the company, in order to warrant this interpretation." *Colman*. — 37. *Servus currens*. Plautus (*Pœn.* iii. 1. 19,) says, *Servile esse duco festinantem currere*. Comp. *Hec.* iii. 4. 29. — *Iratus senex*. All Terence's old men are of this character. — 38. *Edax*. This is universally an epithet for a parasite. — *Sycophanta*. See note on *Andr.* iv. 5. 20. — *Autem*. The same here as *etiam*. — 39. *Avarus leno*. See the character of Sannio in the *Adelphi*.

41. *Mea causa*. "For my sake." Comp. v. 5. 23. See Burmann on Phædr. i. 22. 4. *Causa causam*, Paronomasia, as in the *Hec.* Prol. 47. — *Causam hanc*. "This plea." — 44. *Si quæ*. For *si qua*. See the commentators on Cic. *Att.* iv. 2; and Bentley on Hor. *Epist.* ii. 6. 10. — 45. *Ad alium gregem*. "To another company of performers." Comp. *Phorm.* Prol. 33; Petron. c. 80. — 46. *In hac est pura oratio*. "In the present piece the style is pure." — "Terence, with great propriety, commends this play for the purity of its style: he knew it to be very deficient in point of action, and therefore determined to repair that defect by the vivacity and purity of the language; and he has perfectly succeeded." *Dacier*. — "With all due deference to Madame Dacier, the play is, in my mind, far from being destitute of action; the plot being as artfully constructed, and containing as many unexpected turns and variety of incidents, as any of our author's pieces." *Colman*. — 47. *In utramque partem*. In acting different characters, whether the peaceable kind, or those full of action. — 48. *Si nunquam*, &c. *Si* for *siquidem*. "Since I never, avariciously, set a price on my art." — 49. *Et eum esse*, &c. "And I deemed it to be the greatest gain, to contribute as much as possible to your entertainment." *Animum inducere* is used without the preposition, *Andr.* iii. 3. 40; *Hec.* i. 2. 24; ii. 2. 22. 50. *Servire commodis*. Comp. *Hec.* iii. 5. 45; Livy, iv. 49; Cic. *Cæcil.* c. 20. — 51. *Exemplum statuere in me*, &c. "Establish a precedent in me, that youthful performers may hereafter study rather to entertain you, than think well of themselves." Comp. Petron. c. 5. 126; Mart. v. 57.

ACT I. SCENE I.

Chremes is introduced here addressing Menedemus in a friendly way, and inquiring into the reason of his unusual behaviour of labouring incessantly at his farm, and denying himself every pleasure; frankly professing an esteem for him, and a willingness to assist him with his advice, or even with fortune, in whatever might occur to make him easy. This naturally brings on a free and unreserved conversa-

tion, in which Menedemus lets him into the whole story of his misfortune. Thus the spectator is made acquainted, in the most simple, natural, and unaffected manner, with what it is necessary for him to know, sees the plot by degrees, and has his curiosity raised in behalf of the several persons concerned.

This scene consists of Trimeter Iambics.

1. *Quanquam hæc*. It is a great misfortune that we want the assistance of Donatus in explaining this play. He has either left us no commentary upon it, or, what is more likely, his remarks are now lost. In him we often find the true reading, which had been defaced by time, or perverted by transcribers. In this play we have no helps but what have been collected from ancient manuscripts. That this is no small disadvantage, appears from hence, that we meet with more difficulties, from the incorrectness of the text in this, than in any other of Terence's comedies. Calpurnius, however, (who lived about the year 1460,) made an attempt in some manner to supply a commentary on this play, in compiling which he has closely imitated the style of Donatus. — *Inter nos nuper notitia admodum* 'st. "Our knowledge of each other is very recent." *Nuper*, here, is taken adjectively. The codex Bembinus has *nupera*, which does not affect the metre; but the former construction, which is common enough in Greek (ἡ νεωστὶ γνῶρισις), is not without example. — 2. *Inde adeo*. "From the very time." Comp. i. 1. 121; *Andr.* iv. 4. 20; *Adelph.* i. 1. 15. — 3. *Amplius quicquam*. "Any other tie between us."

4. *Tamen vel virtus tua*, &c. "Yet either your virtue, or our being neighbours, which I deem in a manner akin to friendship, urges me to address you," &c. Among the several chains and links that hold human kind together, vicinity obtains the next rank to friendship. Τὸν δὲ μάλιστα καλεῖν, ὅς τις σέθεν ἐγγύθι ναίει, Hesiod, *Ἔργ.* 343. Comp. Cic. *Off.* i. 18; *Fin.* c. 23. — 6. *Facit*. This governs *me*. vs. 4. *Virtus tua facit me ut moneam* for *virtus tua facit utego moneam*. See notes on *Andr.* iv. 2. 10; *Eun.* i. 2. 80; v. 8. 5. — 7. *Quod mihi videre*. Supply *ideo*: *Ideo quod videris mihi*, &c. "Because you appear to me to labour more than your age warrants, or affairs require." — *Præter ætatem*. *Ἔργα νέων, βουλαὶ δὲ μέσων, εὐχαὶ δὲ γερόντων*. — 11. *Agnum*. Menander; ἀγρὸν εὐσεβέστερον γεωργεῖν οὐδένα οἶμαι. Comp. Hor. *Epist.* i. 14. 15. — 12. *Neque nemo*. In imitation of Greek, to make a stronger negation. The usual Latin phrase is *neque quisquam*. — 13. *Servos non plures*. "No person has more slaves," i. e. no person in this neighbourhood has more slaves than you have. Schmieder thinking this contradicted by vss. 91, 92, would read, *Servi cum plures*, the words *tibi sint* being understood: but Guyetus had formerly proposed *Servi complures*. Menedemus, though he sold many of his slaves, according to his own account, (vs. 90, *seqq.*) yet did not sell all; those he retained might be more numerous than those possessed by any individual of his neighbours. The common reading is *Servos complures*. — *Proinde quasi*. For *perinde quasi*. "Just as if you had not one slave, you yourself labour so diligently in their offices," &c. Comp. Nepos. *Lys.* c. 2; Sall. *Jug.* c. 4; *Phorm.* ii. 3. 35. — *Officia fungere*. The accusative after *fungi* occurs also in the *Adelph.* iii. 4. 18. A writer of the Augustine age would have said, *officiis fungeris*, which is not repugnant to the metre of the verse, neither is it discordant to our ears, one final being long, and the other short.

17. *Aut aliquid facere denique.* "Or, at least, do some other thing." *Aliquid* here is put for *aliud quid*, as in Ovid, *Epist.* xii. 80. This reading is confirmed by Cic. *Fin.* i. 1. Some editions have *aut aliquid ferre denique*; others construe *denique* with the next line. How are we to conceive Menedemus employed, says Patrick, when Chremes addresses him? It is most likely he was returning home from labour, and carrying his instruments of husbandry with him. This is the more probable, because at the end of this conversation, it appears they had been all the time within sight of their own houses. In an ancient MS. mentioned by Madame Dacier, where there are figures at the beginning of the several scenes, that which fronts this represents Chremes at a little distance from his house, meeting Menedemus, who appears to have several instruments of husbandry on his shoulder. — *Denique* is used in the sense of *saltem*. — 18. *Neque te respicis.* "Nor have you any regard for yourself." Comp. *Phorm.* ii. 3. 87; Cic. *ad Div.* x. 24. — 20. *At enim me, &c.* "You will perhaps say I am vexed that so little work should be done by my slaves." Comp. *Eun.* v. 6. 12. This is the answer which Chremes supposes Menedemus will make to justify his own behaviour, and which he therefore here prepares to obviate. *At enim* is often used in anticipating objections. See Tursellin, *de Partic.* c. 35. Comp. Cic. *Phil.* ii. 2. — 21. *Quod in opere, &c.* Constr. *Si sumas in servis exercendis illud operæ tuæ, quod consumis in opere, &c.* "If you devote all that time in keeping your servants to their work, which you spend in labouring yourself, you will better consult your own advantage." *Exercere* means "to keep at continual labour." Comp. *Adelph.* iv. 2. 48; Virg. *Georg.* i. 210.

23. *Tantumne ab re tua, &c.* "Have you such leisure from your own affairs to think of those that do not concern you?" Menander: "Α μή προσήκει, μήτ' ἄκουε, μήτ' ὄρα." — 25. *Homo sum, &c.* "I am a man, and deem all human calamities my own," *i. e.* I feel for all mankind. These words are an instance how much the sense of any passage may be mistaken by those who quote it carelessly, and without consulting the author himself: for nothing is more common, than to cite these words as expressing how weak human nature is, and obnoxious to errors. Whereas it is evident that *humanum* here means those misfortunes and distresses which happen to us in life, and which it is the part of a friend to concern himself in for our consolation. Comp. Cic. *Off.* i. 9, and see Ruhnken on Rutil. Lup. ii. 114. We are informed by St. Augustine, *Epist.* 52, that at the delivery of this sentiment, the whole theatre, though full of foolish and ignorant people, resounded with applause. — 27. *Rectum 'st? &c.* "I ask you, Is it right? if so, that I may do the same: Is it not right? that I may persuade you from it." *Rectum est?* for *si rectum est*; and *non est?* for *si non est*. *Detertere* is sometimes used for *dehortari, dissuadere*. Comp. *Adelph.* i. 2. 64; Cic. *ad Div.* i. 7. See Broukhus. on Tibull. i. 3. 13.

28. *Mihi sic est usus.* "I have need to do so; do you as you think fit." Comp. *Hec.* iii. 1. 47. — 30. *Si quid laboris.* "If you are unhappy I am sorry for it, and wish it were otherwise." *Labor* is often used in the sense of "misery" or "unhappiness." Comp. *Andr.* iv. 3. 5; *Hec.* iii. 1. 6; Virg. *Æn.* i. 241. — 31. *Quid de te tantum meruisti.* "What is the offence so grievous to your nature, that asks such cruel vengeance on yourself?" — *Oieï!* "Alas! alas!" [*In tears.*] Many editions

have *eheu*. Comp. *Eun.* iv. 4. 47. — 35. *Qua dixi*. A Grecism for *quam dixi*. See Bentley on *Hor. Sat.* i. 6. 15. — 37. *Appone*. "Lay them down." Comp. *Plaut. Pcen.* iv. 2. 35. Some editions have *depone*. — *Ne labora*. "Do not fatigue yourself," by carrying this heavy burden, meaning the implements of husbandry. — *Quam rem agis?* "What do you mean?" Comp. iv. 4. 18, and see Bentley on *Horace, Sat.* ii. 6. 29. — 39. *Non sinam*. [*Chremes taking away the rakes:*] "I will not allow it."

40. *Tam graves*. [*Weighing them in his hand.*] — 41. *Nunc loquere*. [*Chremes lays down the rakes.*] — 43. *Habeam*. For an *habeam*. Comp. *Cic. Cat.* ii. 6. — 45. *Amare coepit virginem*. In place of *virginem*, some read *perdite*, "desperately." Comp. *Phorm.* i. 2. 32. — 46. *Pro uxore*. Comp. *Andr.* i. 1. 119. — 47. *Non humanitus*. "Unkindly." *Humanitus* here is the same as *clementer*. — 49. *Via pervolvata*. "In the usual manner." Comp. *Propert.* i. 1. 18. *Via* in this place is a monosyllable. Comp. *Hec.* i. 1. 16. Here he endeavours to satisfy *Chremes*, that he justly exacted punishment of himself, because, when he understood that his son was in love, he did not use him gently, and with proper allowance for his age and the prevalence of passion, but roughly, and in the method of a rigid father. He then repeats some of the reproaches and severe rebukes, wherewith he was wont to teaze him: "You shall be called mine only while you behave as becomes you; but if otherwise, I will contrive to treat you as you deserve." — 53. *Erras, si id credis*. "You are mistaken, if you think so." *Petronius*, c. 94, expresses this formula thus, *Erras, si putas*. — *Me ignoras*. This verb has a twofold signification; for it either respects a man's person, countenance, and air; or, his manners and disposition. It is taken in the latter sense here. — 56. *Invenero*. For *inveniam*. So vs. 122, *concessero* for *concedam*. Comp. *Adelph.* i. 2. 48.

58. *Istuc ætatis*. Τοῦτο τῆς ἡλικίας ὧν. "When I was of your age." Comp. *Livy*, x. 24. — 60. *Bellic*. For *in bello*. So *militiæ* for *in militia*. Comp. *Adelph.* iii. 4. 49; *Livy*, i. 34. — 61. *Adeo res rediit*. "Things came to such a pass." *Adeo* for *adeo usque*. Comp. *Phorm.* i. 2. 5; iv. 4. 5. There is a very natural, as well as truly comic description, of a father taking his son to task, after the same manner, in the Prologue to the *Mercator* of *Plautus*. — 62. *Et graviter*. "And harshly uttered by me." Comp. *Andr.* i. 2. 20. — *Victus est*. For *cessit*. Comp. *Hec.* i. 2. 93. — 65. *Ad regem*. "To the king of Persia." The king of Persia was called βασιλεὺς, κατ' ἐξοχήν. Comp. *Eun.* iii. 1. 11. *Madame Dacier* thinks *Seleucus* is meant. — 69. *Ubi comperi*. "When I learned by inquiry." — *Qui fuere ei conscii*. "Who were acquainted with his designs." Comp. *Phorm.* i. 3. 4. — 70. *Fere*. Some commentators think this put here for *vehementer*. — 72. *Soccas*. "Sandals." *Socci* were worn by comedians, as the *cothurni*, "buskins," were by tragedians. — 73. *Lectos sternere*. "Spread the couches." The ancient Greeks and Romans took their meals in an accumbent posture. The couches on which they reclined were placed round the table, which was raised but a little from the ground. See *Anthon's Notes on Hor. Sat.* i. 4. 86. p. 164. — 74. *Pro se quisque*. "Every one to the best of his abilities." Comp. *Cic. Off.* iii. 14. *Pro virili parte* is used in the same sense. *Quisque* is collective, and is properly joined with a plural. Comp. *Livy*, ii. 22.

76. *Mea solius causa*. Elegantly for *causa mei solius*. So *unius opera mea*. Rutil. Lup. i. 25. Comp. Livy, vii. 40. — 77. *Soliciti*. "Anxiously employed." Comp. iii. 1. 52. Menander: *Βίον ὡς οἰκτρὸν ἐξαντλοῦσιν*. — *Ut me unum expleant*. "To satisfy me alone." *Explere aliquem* is the same as *satis facere alicui*. Comp. Cic. *ad Div.* ii. 1. — 78. *Ancillæ*. Female servants, who were employed in spinning and weaving. Comp. *Andr.* i. 1. 48. — 79. *Qui gnatum unicum, &c.* Constr. *Ego, qui ejeci hinc mea injustitia eum gnatum unicum miserum, quem decuit uti pariter his, aut quem decuit uti etiam amplius, &c.* *Pariter*. "Equally with myself." *Aut etiam, &c.* "Or even more abundantly than myself." *Injustitia mea*. "By my cruelty." Comp. *Andr.* i. 1. 9. — 83. *Malo me dignum, &c.* "I would deem myself deserving any calamity, however great, if I were to incur such expense solely on my own account."

84. *Nam usque dum, &c.* "For as long as he pursues that life of poverty abroad." *Vitam colet for vivet*. Comp. Plaut. *Trin.* iii. 2. 74; Cic. *Att.* xii. 28. — 85. *Carens patria*. "Absent from his country through my unkindness." *Carere* is often put for *abesse*, as in Cic. *pro Mil.* c. 7; *Att.* ix. ult. — 87. *Quærens*. "Scraping up gain." See note on *Adelph.* v. 3. 27; v. 4. 15. — 89. *Vas*. "Furniture." Hence the phrase *colligere vasa*, "to collect the baggage," Sall. *Cat.* c. 51. — 91. *Sumtum exsercirent*. "Might repay the expense of their keep." *Exsercirent* archaically for *exsarcirent*. — 92. *Omnes produxi*. Comp. *Eun.* i. 2. 54. — 93. *Ædes mercede*. "A house to be let." Some incorrectly translate this: "A house to be sold." See Bentley's note, and Cuper. *Obs.* i. 17. It appears by this, that the Greeks and Romans used to fix bills on their doors, as we do. So *ædes locandæ*, "a house to be let." Comp. Plaut. *Trin.* i. 2. 131; Cic. *Epist. ad Att.* iv. 2; *ad Div.* vii. 29. — *Quasi talenta ad quindecim coëgi*. "In all I got together about fifteen talents." Fifteen Attic talents are equal to £2906. 5s. of our money. See note on *Andr.* v. 4. 48. *Quasi* added to numerals has the signification of *fere*, or *circiter*. *Coëgi* for *collegi*.

95. *Decrevi*. For *putavi*, *judicavi*, or *existimavi*. So Cic. *Epist. ad Div.* ii. 6; *ad Att.* iii. 15. See Perizon. on Sanct. Min. iv. 15. — 98. *Meus particeps*. "To partake it with me." Calpurnius says *particeps* here is put for *hæres*; Ruhnken says it is used for *filius*, because a son, during his father's life, had participation in his father's property. See Cic. *Verr.* i. 44. There is much resemblance between this character of Menedemus, and that of Laërtes in the *Odyssey*. Laërtes, unhappy and afflicted at the absence of his son, is under the same trouble and anxiety:

"Thy sire in solitude foment's his care:
Thy court is joyless, for thou art not there."—*Pope's Odys.* xi. 226.

"Laërtes lives, the miserable sire,
Lives, but implores of every pow'r to lay
The burden down, and wishes for the day.
Torn from his offspring in the eve of life," &c.—*Odys.* xv. 375.

"But old Laërtes weeps his life away,
And deems thee lost——
The mournful hour, that tore his son away,
Sent the sad sire in solitude to stray;
Yet busied with his slaves, to ease his woe,
He drest the vine, and bade the garden blow."—*Odys.* xvi. 145.

100. *Si quis recte*, &c. Too much indulgence in parents spoils and corrupts their children; too much severity discourages them, and drives them upon desperate courses. Seneca says, that a medium must be observed. — 102. *Ubi non vere vivitur*. Where people do not live together on reasonable terms, putting full confidence in each other. Comp. *Adelph.* v. 9. 30. — 104. *Quæ est æquom*. Supply *credere*. — 106. *Peccatum a me maximum*'st. "The greatest fault is on my side." *A me* for *a parte mea*. Comp. *Andr.* i. 1. 129. Perizonius, on *Sanct. Min.* iv. 4, supposes an ellipsis, which he thus supplies; *Negotium quod a me peccatum est, maximum est*. — 107. *At porro recte spero*. "But all, I hope, will be well yet." Comp. *Adelph.* iii. 1. 2; *Cic. Verr.* v. 98. — 109. *Utinam ita Di faxint*. "The gods grant it may be so." — 110. *Dionysia hic sunt hodie*. "The Dionysia are held here to-day." The Athenians celebrated several festivals in honour of Bacchus. Two of them were particularly famous, the one held in spring, and the other in autumn. The festival here referred to was the autumnal one, called *Dionysia in agris*, τὰ κατ' ἀγρῶν Διονύσια. The other was called *Dionysia in urbe*, τὰ κατ' ἄστὶ Διονύσια. It may perhaps be asked, how Chremes comes to say *Dionysia hic sunt hodie*. The reason, according to Madame Dacier, is this, because the solemnity continuing several days, it was not celebrated at the same time in all the different districts of Attica, but to-day in one place, and to-morrow in another, that thereby people might have the better opportunity of inviting their friends. — *Apud me sis volo*. "I beg you will sup at my house." Comp. i. 2. 11; Juvenal, v. 18. *Apud me, apud te*, &c. often signify "at my house, your house," &c. Comp. Catull. xiii. 1; Martial, xi. 52. — 113. *Impellerim*. An ancient form for *impulerim*, which latter is found in many editions. But the Trimeter Iambic will not admit a trochee in any situation. — 114. *Siccine*. This is an interrogatory particle. Comp. *Andr.* iv. 2. 6. *Sic* is used in answers. Comp. *Phorm.* ii. 2. 2. — 115. *Et tu*. "Fare you well!" [*Exit Menedemus*.] Comp. *Hec.* i. 2. 122. — *Lacrymas*, &c. [*Chremes alone* :] "He has drawn tears from me."

116. *Sed ut diei tempus est*. "But as it is now high time." *Diei* is redundant, as in *Sall. Jug.* c. 52. Comp. i. 2. 38. — 118. *Ibo, visam si domi est*. [*Goes and knocks at Phania's door, receives an answer, and returns*.] — 119. *Monitore*. When guests neglected to attend at the appointed hour, slaves called *monitores* were usually sent to remind them. See *Apul. Met.* iii. 134, and *Martial*, viii. 67. *Luke*, xiv. 17, alludes to this custom. — *Jam dudum*, &c. "His servants say, he went to his appointment some time since." — 120. *Egomet convivas moror*. "'Tis I myself that keep my guests in waiting." — 121. *Sed quid*, &c. "But why do my doors open this way?" — *Concessero*. For *concedam*, "I will retire." [*Retires*.]

ACT I. SCENE II.

Clinia and Clitipho had lived in great friendship and familiarity together, from their childhood. Clinia had let his friend into the secret of his amour, and informed him of his father's severity, and of his design of leaving his native country. After an absence of three

months, not longer able to bear a separation from his mistress, and impatient to know how she fared all the time, he returns, and just as he is landing is met by Clitipho, who takes him to his father's house. Thence he immediately despatches Dromo to Athens, to inquire after Antiphila : and Clitipho, to oblige his friend, orders Syrus also to go along with him. The impatient Clinia is uneasy at their long stay, and gives way to a thousand fears and conjectures. Clitipho had been endeavouring to persuade him they were all groundless ; and, as he is here coming out, still continues his discourse to him within ; but seeing his father, he goes up to him, and tells him about his friend, not knowing that he is so well acquainted with his story. The old man dissembles, thinking it best that Clinia should be kept in fear, till a perfect reconciliation should be brought about. He therefore pretends to blame Clinia for so rash a step, and justifies Menedemus, as acting from a fatherly concern ; concluding with an admonition to his son, to take example from his friend, and not suffer passion to prevail against his reason.

Of this scene verses 1 and 3 are Tetrameter Trochaics Acatalectic ; vss. 2, 5, 6, 13, Tetrameter Trochaics Catalectic ; vs. 4, Dimeter Trochaic Catalectic ; and 7—12, and 14—37, Tetrameter Iambics Acatalectic.

1. *Nihil adhuc, &c.* [*Enter Clitipho, speaking to Clinia within.*] — 2. *Cum nuntio.* With the slave whom Clinia had sent, to bring Antiphila from Athens. — 3. *Mittas.* “Dismiss.” So, *mitte hanc de pectore curam*, Virg. *Æn.* vi. 85. — 4. *Quicum, &c.* [*Chremes behind.*] — 5. *Quem volui.* Supply *adesse.* — 6. *Quid id est?* “Why is my coming so lucky?” *Id* refers to *opportune.* — 7. *Huic filium scis esse?* “Do you know that he has a son?” — *Audiui esse : in Asia.* “I heard that he has ; but he is in Asia.” — 8. *Apud nos est.* “He is in our house.” Comp. i. 1. 110. — 9. *Abduxi ad cœnam.* “I brought him to supper.” Verbs compounded with *a* or *ab*, are elegantly construed with the preposition *ad*. See Drakenb. on Livy, i. 57. Some incorrectly read *adduxi.* — *Inde usque a pueritia.* Comp. *Adelph.* i. 1. 16 ; *Cic. Cluent.* c. 68.

11. *Ut nobis esset amplius.* “That Menedemus made one guest more with us.” Some refer *amplius* to *lætitiâ*, others to *invitatum*. Comp. *Eun.* iii. 5. 26. — 12. *Nec opinanti.* Comp. *Andr.* i. 2. 9. — *Ut ei objicerem.* “That I might be the first to present him with,” or “to surprise him with this unexpected joy, at my own house.” Comp. *Adelph.* iv. 4. 1 ; Livy, vi. 14. — 13. *Nunc tempus est.* [*Chremes turns to depart.*] — *Cave faxis.* “Take heed how you do so.” *Faxis* for *feceris.* — 14. *Quid se faciat.* “What to do with himself.” *Se* for *de se.* Comp. *Andr.* iii. 5. 8. — 15. *Se erga.* Archaically for *erga se.* — *Ut sit suæ.* “Lest she be no longer his.” Comp. *Eun.* iii. 5. 62. — 16. *Eam misere amat.* Comp. *Andr.* iii. 2. 40. — *Turba.* “Disturbance.” — 18. *Quid narrat?* “What does the youth himself say?” — *Quem minus credere'st?* “Whom can one suppose to be less miserable than he is?” *Est* for *licet*, or *par est.* Comp. *Adelph.* v. 3. 42 ; Ovid, *Art. Am.* ii. 28 ; Virg. *Ecl.* x. 46. — 19. *Quæ quidem, &c.* “All the blessings granted to man either by Nature or by Fortune.” Comp. *Cic. Tusc. Qu.* v. 30. — 20. *Divitias.* A trisyllable. Comp. *Andr.* iv. 5. 2. — 21. *Atque hæc perinde sunt.* “Yet these all take their value from the mind of the possessor.” 'Tis

certain that the real enjoyment arising from external advantages depends wholly upon the situation of the mind of him who possesses them; for if he chance to labour under any secret anguish, this destroys all relish, or, if he know not how to use them for valuable purposes, they are so far from being of any service to him, that they often turn to real misfortunes.

23. *Immo ille*, &c. "Nay, but he ever was a cross old man." — 25. *Illene?* "What? he?" — *Sed reprimam me.* [*Aside:*] "But I'll restrain myself." Comp. *Hec.* v. 1. 39. — *Nam in metu*, &c. [*Still aside:*] "'Tis good for Menedemus that his son should fear." — 26. *Quid tute tecum?* "What say you within yourself?" — *Ut ut erat.* "However the case was, the son should have remained with the father." *Ut ut* is generally construed with an indicative. Comp. *Phorm.* iii. 1. 4; *Adelph.* ii. 2. 40; *Cic. Att.* x. 4. *Mansum* for *mansisse*. Comp. ii. 3. 6. — 27. *Fortasse aliquantum iniquior erat.* "Perhaps the father was a little more severe than was pleasing to Clinia." — *Præter libidinem* the same as *contra voluntatem*. *Libido* is often put for *voluntas*. Comp. *Hec.* iv. 1. 19; *Cic. Rosc. Amer.* c. 3. — 28. *Pateretur.* "He should have borne it patiently." — 29. *Huncceine*, &c. "Whether was it fitting that the father should conform to the son's humour, or the son to the father's?" Comp. *Plaut. Cas.* ii. 3. 45. *Ex illius more.* "After the son's humour." Comp. *Andr.* i. 1. 125.

30. *Insimulant.* Supply *Clinia et ejus amici*. — *Durum.* "Severe." This is properly said of a father. Menander: *Σκληρόν πρὸς υἱὸν ἐν τῷ νοθετεῖν*. Comp. iii. 1. 30; *Adelph.* i. 1. 39; Ovid, *Am.* i. 15. 17. — 31. *Paulo qui est homo tolerabilis.* For *si quis est filius paulo tolerabilis*. Comp. *Andr.* i. 1. 66. *Tolerabilis* here is taken actively for *qui aliquid tolerare potest*. "The severity of parents is pretty nearly the same: if a youth be at all submissive, him they forbid," &c. Thus Reinhardt: *Crebro scortari nolunt eum, qui homo est paulo tolerabilis*. These words, says Patrick, have occasioned great difficulty to commentators, because it is uncertain whether *homo tolerabilis* is to be referred to the father, or to the son. Madame Dacier embraces the first, and renders them: "I speak of fathers who are not quite unreasonable;" that is, who are neither of too severe nor too easy a temper. Others refer the words to sons, and supply *ei*: *Injuriae parentum sunt ferme uniusmodi, ei, qui est homo paulo tolerabilis*. "The behaviour of parents is pretty much alike to children who are not quite abandoned;" they will make some allowances, and overlook little failings, if not carried to excess. I confess, he adds, I am much inclined to favour this explication; for Chremes seems manifestly to distinguish between a son who is *homo paulo tolerabilis*, and one *cujus animus semel se cupiditate devinxit mala*, and is by those means become quite intolerable to his parents. Westerhovius is for the latter interpretation. Colman renders the passage thus:—

"The severities of fathers,
Unless, perchance, a hard one here and there,
Are much the same: they reprimand their sons
For riotous excesses."

Bentley and Ruhnken agree with Madame Dacier.

32. *Scortari crebro nolunt.* The Delphin editor says: *filios quidem permittunt scorta visere, et convivia inire; sed non sæpius et frequenter fieri ea permittunt.* Comp. *Sall. Cat.* c. 7. — 33. *Præbent exigue sumtum.*

"They allow him little to spend." — *Sunt ad virtutem omnia*. "Are all conducive to virtue." Comp. *Andr.* iii. 2. 2; *Cic. Cat.* i. 4. — 34. *Verum animus ubi*, &c. "But when the mind is once enslaved to vicious appetites, it needs must follow vicious measures too." Comp. *Cic. Brut.* c. 12; *ad Div.* xv. 4. Add Demosth. *on the Republic*, c. 9. — 36. *Scitum 'st*, &c. "'Tis a wise maxim to draw from the example of others something that may be profitable to yourself." Menander: *Βλέπων πεπαιδευμ' εἰς τὰ τῶν ἄλλων κακά*. Comp. *Adelph.* iii. 3. 62; *Phorm.* v. 4. 2; *Andr.* iii. 3. 6. *Periculum facere* signifies as well "to encounter danger," as "to make an experiment." The latter is the more usual meaning. See Tacit. *Ann.* xiv. 28. Here it may be rendered, "to learn experience from others." Ruhnken says, *ex alieno periculo sapere*. — 37. *Nobis cœnæ quid siet*. "What we have for supper." *Cœnæ* here is a dative. Comp. Plaut. *Truc.* iii. 1. 2. Others read *quid cœnæ*, in which *cœnæ* is a genitive, like *quid hoc hominis*, *Eun.* iii. 4. 8. — 38. *Ut tempus est diei*. "As the hour of the day is at hand;" *i. e.* the appointed hour for supper. Comp. i. 1. 116. — *Vide sis*. "Take care." [*Exit Chremes.*]

ACT II. SCENE I.

In this scene Clitipho is represented as reflecting with himself upon what his father had said. As young men are apt to repine at every interruption of their desires, imagine themselves infallible, and cannot bear restraint, so is the character exactly drawn here. The sentiments are natural, and the most suitable, to one of Clitipho's age and disposition, that can possibly be imagined. He thinks his father behaved to him without any reasonable allowance for the difference of age; and as he had himself lost all relish for the enjoyments of youth, expected his son should be equally indifferent to them. As he looks upon this to be very unfair, and believes his inclinations to be no other than what were natural and excusable at such an age, he falls immediately upon reflecting how differently he would behave were he a father, and what allowances he would make for his son. Hence, by an easy transition, he comes to think of his mistress, and how he might best answer her demands.

The meter is Tetrameter Iambic Acatalectic.

1. *Quam iniqui iudices!* "What partial judges are fathers!" — 2. *A pueris illico*. "Immediately from our childhood." Comp. *Andr.* i. 1. 8. — 3. *Neque illarum affines*, &c. "And not be propense to," or "participate in, those passions," &c. *Affines* are properly those who possess lands that border upon one another; thence the word came to be extended in signification, and take in not only those who were united by ties of consanguinity, but even such as were "obnoxious" to vices. *Affines sceleris*, "having a share," or "participation, in crime," is a phrase common in Cicero. — *Quas fert adolescentia*. "Which youth admits of." Comp. *Adelph.* i. 1. 28. — 4. *Ex sua libidine moderantur*. "They govern us according to their own feelings." Westerhovius takes *libido* here in the sense of *voluntas*, or *arbitrium*. Comp. *Hec.* ii. 2. 3. See also Hor. *Epist. ad Pis.* 173. — 6. *Cognoscendi*. Reinhardt adopts Schmieder's interpretation: *Dabitur ei locus*

peccati cognoscendi, "I will suffer him to know what vice is, that, when he has known it, he may learn to hate it."—7. *Non ut meus*. Schmieder fills up the ellipses thus: *Non talis pater ero, ut meus est.*—*Per alium*. Chremes had said in the former scene: *Scitum est, periculum ex aliis facere*, &c.—8. *Ubi adbibit plus paulo*. "When he has drunk a little too much." The preposition *ad* increases the force of the verb. Terence is full of moral instruction, useful in the conduct of life. We here learn how exact parents ought to be with respect of their children. It is not enough that they give them good advice, and point out to them their duty; they must also edify them by their example; because the least failing here will not only destroy all the benefit of their instructions, but give too great an opportunity for youth to exert the natural bias they have of turning every thing they say or do, that contradicts their own inclinations, into ridicule.

10. *Surdo narret fabulam*. "He pours his proverbs in a deaf man's ears." Aristen. *Epist.* i. 28; *παρὰ κωφὸν ᾄδειν*; Comp. Hor. *Epist.* ii. 1. 199; Propert. iv. 9. 21; Virg. *Ecl.* x. 8; Livy, iii. 60.—11. *Da mihi*. Comp. Phorm. iii. 2. 47.—13. *Etsi is quoque suarum rerum sat agit*. "Though he, too, has cares enough of his own." These words were commonly used in speaking of a man who had more upon his hands than he could well manage. We find them also employed to describe a man full of anxiety, running up and down, and in a perpetual hurry. Comp. Quintil. vi. 4.—14. *Pudice eductam*. Comp. Andr. i. 5. 39; Plaut. *Curc.* iv. 2. 32.—15. *Potens*. "Imperious." Comp. Hor. *Od.* i. 3. 1.—*Procax*. "Urgent in her demands." Comp. Cic. *Cœl.* c. 49; Virg. *Æn.* i. 536. It comes from the old verb *procare*, "to demand pertly." Comp. *Hec.* i. 2. 84; Tibull. ii. 4. 14; Laur. Vall. iv. 105.—*Magnifica*. "Splendid in her mode of living."—*Sumtuosa* "Extravagant."—*Nobilis*. Eugraphius interprets this by *ab omnibus nota*.

16. *Tum, quod dem ei, recte'st*, i. e. *Quantum ad id attinet, quod sibi dari jubet*. "Then, as to her demand for money, to this I say right." Commentators are much divided as to the sense of these words. What seems most probable is, that *recte'st* is only a mere evasion, where he is unwilling to give a direct answer. As Bacchis is making continual demands upon him, and it is not always in his power to satisfy them, this often puts him to a difficulty how to behave. He does not care to own he has nothing, and therefore comes off by this evasion *recte'st*, "right;" which, though seemingly a consent, is in reality just "nothing at all," as it implies no positive promise. Comp. *Eun.* ii. 3. 51. *Heaut.* iii. 2. 7. Colman's translation is:—

"And let her ask

Whate'er she will, she must not be denied."

— *Nihil esse mihi religio'st*. "I scruple to say I have nothing." Comp. Andr. iv. 3. 15.—17. *Hoc ego mali*, &c. "This is a plague I have but newly found." Some explain this of his want of money; but it is more agreeable to the whole train of the discourse to refer it to his mistress, whose constant demands, and his being unable to supply them, is a misfortune he has but lately discovered.—*Neque dum*. For *et nondum*.

ACT II. SCENE II.

In a former scene, Clinia and Clitipho had sent into the city to inquire after Antiphila, and, if possible, to bring her to them. Clinia, who is impatient to see her, wonders at their long stay; and, as love is apt to give way to fears and apprehensions, suspects that some misfortune must have happened. Full of this anxiety and care, he is seen here to come out of Chremes' house, and looking round him, if possibly he might discover the servants coming back. Clitipho follows immediately after, and cautions him to take care how he exposes himself in that place, lest peradventure he might be seen by some of his father's domestics.

The metre is the same as in the former scene.

1. *De amore meo.* The same as *quod attinet ad amorem meum.* — 2. *Venisset.* "Antiphila would have come." So *adesset*, vs. 9. Many editions have *venissent*. Comp. i. 2. 17. — *Corrupta.* Comp. *Andr.* ii. 3. 22. — 3. *Concurrunt.* Comp. *Andr.* iii. 2. 31. — 4. *Occasio.* The "opportunity" afforded by her having no person to watch over her conduct. Menander : *Μικρὰ πρόφασις ἐς τὸ πράξει κακῶς.* — *Locus.* Athens, abounding in temptations. — *Ætas.* She was young, and little experienced in the ways of the world. — *Mater mala.* An avaricious mother; one who would make no scruple to sacrifice Antiphila's honour to her own covetous designs. Comp. iv. 1. 49; Juvenal, vi. 240. — 5. *Pretium dulce 'st.* *Dulce lucrum*, Phædr. Prol. iii. 26. — *Hei misero mihi.* [To himself.] — 6. *A patre exiens.* "Coming out of your father's house." — 7. *Nescio quid*, &c. "My mind forebodes some evil." Comp. Cic. *ad Div.* i. 31; Plaut. *Aul.* ii. 2. 1.

8. *Pergin' istuc*, &c. "What, do you still persist in judging, before you know the circumstances of the case?" — 9. *Quando istuc jam erit?* "When will that 'presently' be?" — 10. *Hinc longule.* "A great way off." This is a confirmation of the scene lying in the country. — 11. *Dum moliantur.* "While they are preparing." — *Dum comuntur.* "While they are being decked out." Comp. Tibull. iv. 6. 3. Or, "while their hair is being decked." Comp. Sil. Ital. vii. 446; Ovid, *Met.* i. 498. — *Annus est.* "A whole year is spent." Hyperbole. Comp. *Eun.* iv. 5. 8; Ovid, *Pont.* iii. 4. 59. — 12. *Eccum Dromonem.* Supply *aspicio*, *conspicor*, or *video*. Ovid, *Met.* ii. 283, *tostos en aspice crines*; ii. 92, *aspice vultus ecce meos*. Plaut. *Amph.* iii. 2. 16, *eccum video illum*; Plaut. *Epid.* ii. 2. 3, *eccum ipsum ante aedes conspicor*.

ACT II. SCENE III.

This scene contains the unravelling of all those suspicions, of which Clinia is so full in the foregoing. It also introduces a new and unexpected event: for Syrus, who had gone only to accompany Dromo, and assist him in his charge, takes it into his head, by the way, to go to Bacchis, Clitipho's mistress; and, as he chanced to meet her at a lucky minute, prevails with her to go along with Antiphila to the house of her gallant's father. They had contrived among themselves, that she should pass for Clinia's mistress, and Antiphila for one of her maids. All this is transacted without Clitipho's knowledge; and, therefore,

when he hears that Bacchis is come, he is in great surprise, and not satisfied with Syrus's project, who only revealed it to him in part. He is at first greatly enraged, but at last submits, and gives himself wholly up to the management of Syrus.

Of this scene, verses 1—15, 71, 73—98, are Tetrameter Trochaics Catalectic; vs. 72, Tetrameter Trochaic Acatalectic; vs. 16—23, Tetrameter Iambics Acatalectic; and 24—70, and 99—139, Trimeter Iambics.

1. *Ain' tu?* The scene begins somewhat abruptly, and introduces Syrus and Dromo as continuing a conversation which had been already begun. We may naturally enough suppose that Dromo had been telling Syrus some of the adventures that had befallen his master and himself, during their stay in Asia; and as several surprising accidents might have happened in that time, hence at the relation of some of them, Syrus asks, with an air of surprise, "Say you so?" — *Dum sermones cœdimus*. "While we are chatting together." This is borrowed from the Greek κόπτειν λόγους. Priscian (xviii. p. 217, ed. Krehl.) cites κόπτειν τὰ ῥήματα, referring to this passage of Terence. Some think the correct reading here should be *sermones serimus*, as in Virg. *Æn.* vi. 160. *Multa inter sese vario sermone serebant*. — 2. *Illæ sunt relictæ*. "The girls are left behind," meaning Antiphila and Bacchis. — *Mulier tibi adest*. [*Clitipho listening*.] "Your mistress is present." — 4. *Minime mirum*. In reply to what Dromo had said, *illæ sunt relictæ*. "There is no wonder that they should be left behind, they bring such a troop of women with them." Comp. *Andr.* iii. 5. 11. — 5. *Perii! unde illi sunt ancillæ?* "Confusion! whence should she have these waiting-women?" The poet here artfully introduces Clinia as hastily taking up a wrong notion of his mistress, and applying to Antiphila what regarded Bacchis; for all this attendance and apparatus of ornaments belonged to the latter. By this he has an opportunity of setting before us, in a yet stronger light, his fears, suspicions, and distraction of mind; all which gives the reader a very natural picture of a man deeply in love: moreover, it makes way for that beautiful description, which comes in afterwards, of the manner of Antiphila's employment during her lover's absence. — 6. *Non oportuit relictas*. [*To Dromo*.] "They ought not to have been left." — *Hei mihi!* [*Clinia listening*.] — 7. *Aurum, vestem*. [*Syrus continues to address Dromo*.] "They bring a world of baggage! Gold, clothes! and besides it grows late." Syrus seems to say all this by chance, and without design, but the poet artfully turns them to augment Clinia's fears and suspicions. — 8. *Abi dum*. The particle *dum* is redundant. — 9. *Quid stas?* [*Exit Dromo*.] Comp. *Hec.* v. 3. 16. — *Quanta de spe decidi!* "From what a height of hope have I fallen!" Comp. Sueton. *Oth.* c. 5; Livy, xxxvii. 26; Cic. *ad Div.* v. 5. — 10. *Quæ res te sollicitat autem?* The particle *autem*, in interrogations, is expressive of indignation. Comp. *Eun.* iii. 2. 22; iv. 7. 28. — 11. *Ancillas, aurum, &c.* Constr. *Unde censes esse ancillas, aurum, vestem Antiphilæ, quam, &c.* — 12. *Vah! nunc demum intelligo*. The poet protracts this error of Clinia; nor does even Clitipho here endeavour to abate his friend's distress, as had been all along his study. Comp. ii. 2. 8. But here he seems rather to yield to the arguments, by which Clinia is persuaded, that his mistress must have been seduced during his absence: and this is the more diverting in Clitipho, because he does not in the least suspect that it is his own

mistress, and not Clinia's, that is here described. — 13. *Quid turbæ 'st?* [*Syrus, to himself.*] Comp. *Andr.* iv. 4. 6. — 14. *Quid comedent? quid ebibent?* "What eating, and what drinking, will there be!" Comp. Plaut. *Trin.* ii. 1. 20. — *Quid sene, &c.* Comp. iii. 1. 42.

15. *Sed video.* [*Here Syrus at length perceives Clitipho and Clinia.*] — *O Jupiter.* Nothing can be more moving or expressive than this complaint, wherein we see the lover brought to the very brink of despair; for it was necessary to carry the mistake as far as possible, before he should be undeceived. We are to suppose his words too accompanied with gestures equally expressive of his grief, till Syrus, approaching nearer, perceiving the error, clears Antiphila of those unjust suspicions, by the long and elegant account of her which follows. — *Ubinam est fides?* Comp. *Andr.* iv. 1. 14.

16. *Interea loci.* "In the mean time." Comp. *Eun.* i. 2. 46; ii. 2. 24. — 18. *Minus sum obsequens.* "Am disobedient." — 19. *Cujus. Supply patus.* Αἰδοῦμαι τὸν πατέρα. Comp. *Hec.* v. 2. 27. — *Qui harum, &c.* "Who used to read me lectures on these women's ways." *Harum.* [*Sarcastically.*] Comp. *Eun.* i. 1. 3. *Cantabat,* according to some, is a metaphor deduced from oracles; according to others, from the frequent repetition of an old song. Comp. *Phorm.* iii. 2. 11. — 20. *Monuisse.* Constr. *Me miseret, monuisse me frustra.* This whole sentence is a little intricate. The proper meaning seems to be this: "I am ashamed that my father, who warned me of the deceitfulness and baseness of these wretches, should have so often counselled and admonished me in vain, nor could ever prevail with me to break from her; which, however, I am now resolved to do, though I would not at that time, when it might have effectually gained me the old man's heart." Thus Westerhovius interprets the word *gratum*, citing Phædrus, i. 22. 5. — 22. *Hic de nostris verbis errat videlicet.* "He has manifestly misconstrued our words." *Scilicet* and *videlicet* are sometimes used for *certe*. — 23. *Aliter tuum amorem.* "You fancy your mistress other than she is." Comp. v. 4. 4; Ovid, *Met.* iv. 137. — 24. *Vita.* Comp. *Adelph.* iii. 2. 42. — *Te erga.* Anastrophe for *erga te.* Comp. i. 2. 15; Plaut. *Trin.* v. 2. 4. — 25. *Conjecturam fecimus.* "We have conjectured." Most MSS. and editions have *cepimus*, as in Cic. *Muren.* c. 4.

26. *Nil rerum omnium 'st.* Comp. *Eun.* v. 6. 1. — 28. *Hoc primum. Supply tibi dicam.* — *Ut ne quid hujus, &c.* "That you may not be ignorant of any of Antiphila's concerns." — 29. *Mater ei.* For *mater ejus*. — 30. *Itere.* An ancient form for *itinere*. Comp. *Phorm.* iii. 3. 63. *Hoc* is joined with *itere*. — *Alteræ.* Another ancient form for *alteri*. Comp. *Eun.* v. 6. 3. — 31. *Quænam 'st altera?* [*Clitipho in surprise.*] "The other! who is the other?" — 33. *Post istuc veniam.* "Afterwards I will come to that." Comp. *Eun.* i. 2. 41. — 34. *Ad ædes.* "To the house." In the singular it signifies "a temple." — 36. *Continuo hic se conjecit intro.* "Dromo instantly rushed in." Comp. *Andr.* iii. 5. 14; Nepos, *Themist.* c. 8. — 37. *Foribus obdit pesulum.* Comp. *Eun.* iii. 5. 55; Plaut. *Cist.* iii. 18. — *Ad lanam.* Comp. *Andr.* i. 1. 48; Livy, i. 57.

40. *Ubi de improviso est interventum.* "When we came suddenly and unexpectedly into her presence." *Interveniri* is properly said of persons who are unexpectedly interrupted in their occupations, by the sudden arrival of another. Comp. *Eun.* iii. 5. 5; Livy, l. c. — 41. *Existumandi.* "Of judging." — 44. *Texentem telam.* "Weaving the

web." The Greeks say *κρέκειν τὸν ἰστόν*. This line of Terence agrees almost literally with the following Greek one, preserved by Le Clerc among the fragments of Menander: Ἐξ ἰστίου ἐκρέματο φιλοπόνως πᾶν. Comp. Ovid, *Met.* vi. 55. — 45. *Veste lugubri*. "In mourning." Comp. *Phorm.* i. 2. 57. — 46. *Anuis*. The ancient, and, in fact, the regular genitive of *anus*. See Voss. *Anal.* ii. 31: Scheller, *Lat. Gram.* i. p. 89. — 47. *Quæ ornantur sibi*. "And dressed like those who dress only for themselves." — 48. *Malam*. The singular for the plural, *malas*: "Her cheeks not varnished with any female dye." The accusative depends on *offendimus*, vs. 44. The common reading is, *Nulla mala re esse expolitam*. Bentley conjectured, *Nulla mala re interpolatam muliebri*. Guyetus thinks the verse spurious. Comp. Ovid, *Rem. Am.* 351; *Lucr.* iv. 1168; *Plaut. Mostel.* i. 3. 106. — 49. *Capillus sparsus*. Comp. *Auson. Idyll.* xii.; *Propert.* ii. 1. For *sparsus* many read *passus*, as in *Virg. Æn.* i. 480. Comp. *Hor. Sat.* i. 8. 23; Ovid, *Met.* i. 497. — *Prolixus*. Bentley reads *promissus*. But see Heinsius on *Virg. Ecl.* viii. 34; and the interpreters on *Livy*, ii. 23; v. 41. — 50. *Pax!* A comic interjection: "Peace!" [*Addressed to Clinia, who, in the greatest impatience, is about to interrupt Syrus.*] Some think it signifies that "all was hush" in the dwelling of Antiphila.

52. *Subtemen*. "The woof," which is shot across the warp with the shuttle. Comp. Ovid, *Met.* vi. 56. — 53. *Pannis obsita*. "All over rags." Comp. *Eun.* ii. 2. 5. Menander: Καὶ θεραπαινὶς ἦν μία· Αὐτὴ συνύφαινε ῥυπαρῶς διακειμένη. These lines are found in *Victorius, Var. Lect.* ix. 15. He copied them from a Terence which belonged to Politian, who had written them in the margin. Supposing the lines in question to be genuine, may we not fairly conclude that all this fine narration is a very close imitation of Menander, as well as that other beautiful one which opens the first act. — 54. *Neglecta, immunda illuvie*. "Sluttish, and begrimed with filth." Comp. *Virg. Æn.* iii. 216. — 56. *Sordidatam et sordidam*. "Ragged and filthy." Comp. *Cic. Pis. c.* 4. — 58. *Internuntii*. "Confidants." The meaning is, if her servant had been a "go-between," she would not have been so neglected. Colman renders it,

"A sign the mistress leads a blameless life
When she maintains no flaunting go-between."

Comp. *Tibull.* ii. 6. 45.

59. *Disciplina est iisdem*. "It is a maxim with those gallants." Comp. Ovid, *Art. Am.* i. 355. *Munerarier* in an active sense. — 60. *Ad dominas qui affectant viam*. "Who aspire to their mistresses." *Affectare viam* is used also by *Virg. Georg.* iv. 562.

61. *Falsam gratiam*. For *gratiam meam*, or *apud me*, or *a me*, *falso*, i. e. *mentiendo*. Comp. *Curt.* v. 9; *Livy*, xxxvi. 5; *Cic. Att.* vii. 9. — 62. *Quid ait, &c.* Hitherto we have seen Antiphila's manner of life in her lover's absence, and that it had been agreeable to the strictest rules of innocence and decency. It now remains, that we be informed how she stood affected to Clinia; and whether her attachment here was still the same as formerly. This Syrus makes appear by her manner of behaving when he was named to her, and so makes good what he had advanced to Clinia in the beginning, vs. 24. — 64. *Telam desinit*. "She ceased her work." — 66. *Scias*. To be pronounced here as a monosyllable. — *Desiderio tuo*. "For love of thee." See

Spectator, No. 562. — 67. *Me Di ament.* These words may be considered as a choriambus. — *Ubi sim nescio.* Comp. *Andr.* v. 4. 34, *Vix sum apud me.* Virg. *Æn.* vii. 733. — 68. *Nil esse.* "That there was no cause for fear."

70. *Adducimus.* Comp. *Adelph.* iv. 4. 21. Here we enter upon the other part of the fable, which the poet has most artfully complicated with the main subject, by making Syrus bring Clitipho's mistress along with Antiphila. This part of the story, we know, was not in Menander. — 72. *O hominis impudentem audaciam.* Comp. Phædr. iii. 5. 9. — 73. *Non fit sine periclo.* This verse is cited by the Scholiast on Juvenal, xiv. 224. Comp. Herod. vii. 50. After clearing up what regarded Antiphila, Bacchis comes upon the stage. Clitipho, astonished at her being one of the company, asks Syrus hastily where he meant to bring her; and still more surprised at his answering "to his father's house," seems shocked at his confidence and boldness. He, in defence of himself, tells him, that no great and memorable attempt can be made without incurring some danger: a plea specious and good in appearance, and suited to the character of that kind of slaves, who have always a great share of vanity, and affect to give an air of importance to their most trifling actions. — *Facinus magnum.* Μέγα καὶ περιβόητον ἔργον, Menander.

74. *Hoc vide,* &c. "Look ye, sirrah, you wish to purchase praise at my expense." Comp. *Adelph.* ii. 2. 20. — *Is quæsitum.* Comp. *Andr.* i. 1. 108. — 75. *Te.* For *curam tuam.* — 76. *Quid illa facias?* "What will you do with her?" i.e. where is she to be kept? Comp. *Eun.* v. 1. 21. — *At enim.* "But truly—" Syrus intended to have said what he afterwards says vs. 81. 82. — 77. *Ita res est hæc nunc, quasi cum.* Syrus seems to want here to illustrate his design by a simile, which, as it does not readily occur, we are to suppose him to lengthen out in pronunciation the two last words *quasi cum*, which draws upon him the smart reply from his master. — 79. *Enimvero.* Comp. *Andr.* i. 3. 1. — *Multimodis.* For *vehementer.* Comp. *Andr.* v. 4. 36. Nothing can serve better than this, to make us sensible what a great master of human life the poet was, and how well he knew to paint the passions. Syrus knew of what consequence he was to his master; and that as he was intrusted with the management of his amours, he would not be willing to fall out with him at the present juncture. This makes him take so much upon him as he does in the present answer; for servile natures, when they think they have any one in their power, are peculiarly apt to affect a haughty, important air, and show of what consequence they are. — 80. *Audiundum hercle est, tace.* As these words are generally supposed to be addressed by Clinia to Clitipho, it occasions some difficulty to reconcile them to what the same Clinia says a little before to Syrus, vs. 78; for there he seems to commend Clitipho for interrupting Syrus; and here he is angry with him because he had interrupted him. But the reason of this will easily appear, by considering what has been said in the foregoing note. For, as Syrus could not smother the desire of showing himself to be a person of great consequence, so Clinia is for winking at it, and indulging him for the present, rather than, by an unseasonable opposition, to entangle affairs that appeared already but too intricate and confused. We are, therefore, to suppose this addressed to Clitipho, with particular nods and gestures which he could not but understand.

81. *Vis potiri*. Comp. Ovid, *Art. Am.* i. 711. — *Effici*. "To be obtained." See vs. 89. Comp. Cic. *Verr.* ii. 53. — 82. *Tuum esse*. "But to gain all this you would risk no danger! really you are wise." — *Haud stulte*. For *prudenter*. [*Ironically*.] Comp. Ovid, *Art. Am.* iii. 253; and see Bentley on Hor. *Sat.* ii. 3. 158. — 83. *Contingere*. "To happen to you," i. e. that you should obtain, &c. — 84. *Aut hæc*. "The dangers." — *Illis*. The things contained in the verse, *Vis amare; vis potiri*, &c. Calpurnius explains *illis* by *meretricibus*. — 85. *Duarum*. A dissyllable, and to be pronounced *dwarum*, by Synæresis. Comp. *Phorm.* v. 1. 27. — 86. *Etsi consilium hoc*, &c. Syrus, in the first part of his speech, had left it to Clitipho's choice which to prefer—either pleasure, with the dangers attending it, or to deny himself the one, rather than be exposed to the other. But as he is unwilling all his pains and labour should be lost, he here cunningly insinuates, that he may indulge himself to the full without fear; for he has laid his measures so well, that his mistress may be at his father's house without danger of discovery, and he has also a sure expedient for obtaining the money that had been promised to her. — *Rectum*. Comp. *Eun.* iv. 7. 14. — *Tutum*. "Free from danger." — 87. *Copia 'st*. "There is an opportunity." — 88. *Eadem hac via*. "By the self-same means," i. e. by her being at his father's house. — 89. *Quod ut efficerem*. "That I might accomplish which," i. e. the obtaining of the money. See vs. 81. — 90. *Quid aliud*. For *quid aliud*. Comp. *Lucr.* v. 258. 1304. 1455. — *Siquidem*. "If indeed." [*Syrus repeats this with indignation*.] — *Experiundo*. Comp. *Adelph.* v. 4. 4. — 91. *Age, age, cedo*, &c. "Well, well, tell me your scheme." — *Assimulabimus*, &c. "We will pretend that your mistress is Clinia's." — 92. *Pulchre*. "Mighty fine!" — 94. *Immo ad tuam*. To be pronounced *im ad twam*, and considered as an anapest. See vs. 85. — *Quid eo?* "Why to my mother?" — 95. *Vera causa est*. "There is a good reason for it." Comp. *Eun.* v. 4. 3. — *Fabulæ*. "Nonsense!" — 96. *Nil satis firmi video*. "I see no solid grounds to make me hazard this." Comp. *Sall. Jug.* c. 64. — 97. *Habeo aliud*. "I have another plan." Syrus is here disgusted and angry to find a scheme which he had flattered himself was well-contrived, so lightly thought of by his master. This answer is, therefore, a mixture of irony and indignation, it being his design to go and order Bacchis to return home; for he saw that his master was not likely by any other means to be roused. The irony is heightened by Clitipho's taking what Syrus says here as serious. — 98. *Hujusmodi obsecro*, &c. "Do, prithee, find out something of that kind." — *Muxume*, &c. "By all means: I will go and meet her, and desire her to return home." *Huic*. Bacchis. This is an emendation of Bentley: the former reading was *hinc*. — 100. *Ademtum tibi jam faxo*. "I mean to ease you of your fear, that you may sleep in peace on either ear." [*Syrus turns to depart*.] *Ademtum faxo* for *adimam*: ἀναρπθέντα ποιήσω τὸν φόβον. *In aurem utramvis dormire* is a proverb signifying an easy and secure repose. Comp. *Plin. Epist.* iv. 29; *Plaut. Asin.* ii. 1. 5. See Burmann on *Petron.* c. 51. In Greek, ἐπ' ἀμφω, or ἐπ' ἀμφοτέρα, sc. ὅτα καθεύδειν. Menander, ap. Gell. ii. 23: ἐπ' ἀμφοτέραν ἢ ἐπὶ κληρος ἢ μέλλει καθευδῆσιν.

102. *Quid ago nunc?* [*Clitipho to Clinia*:] "What shall I do now?" — *Quod boni*. This is continued in vs. 104. *Di dant, fruire, dum*

licet: continuation of Clinia's speech, which was interrupted by the impatient Clitipho. Comp. Plaut. *Rud.* iv. 7. 3; *Eun.* iii. 5. 56. — 103. *Verum*. Syrus had said above, vs. 95, *vera causa est*. — *Age modo*. [*Syrus going*:] "Do as you please." — *Hodie sero*. "This day, too late, you'll wish for her in vain." [*Syrus continues to go*.] — 104. *Di dant*. See vs. 102. — *Dum licet*. Comp. Hor. *Od.* iii. 8. 27. — *Nam nescias*. This is continued in vs. 106, *ejus sit potestas*, &c. "You know not if you ever will have an opportunity again." — 105. *Syre, inquam*. [*Clitipho calling after him*:] "Syrus, I say." Comp. *Andr.* iv. 2. 32. — *Perge porro, tamen istuc ago*. [*Syrus to himself*:] "Ay, call on, yet I will do as I have resolved." This refers to vs. 99. *Ibo obviam huic*, &c. — 106. *Ejus sit potestas*, &c. See vs. 104. — 107. *Verum hercle*, &c. "Certainly you are right, Clinia." — 108. *Concaluit*. [*Syrus to himself*:] "He grows hot at last." Comp. *Eun.* i. 2. 5. — *Quid vis?* [*Turning about to his master*:] "What's your will?" — 109. *Jam hoc quoque negabis*, &c. "Even this, too, you will say, will not content you." These words, says Patrick, are an interrogation, and to be understood ironically. — 111. *Tu es judex*. "You are the disposer of all." — *Ne quid*, &c. *Accusare* has an accusative of the thing also in Plaut. *Trin.* i. 2. 59.

113. *Quasi istic*, &c. "As if my interest were less concerned in this affair than yours." Comp. Hor. *Epist.* i. 18. 84; Senec. *de Clement.* i. 20. — 115. *Tibi erunt parata verba*. "You will receive a few harsh words from your father." — *Huic homini*. For *mihi*. Comp. *Adelph.* v. 7. 8. In the same way, the Greeks say, ὅδε ἑνὶ, in which case the speaker is supposed to point to himself. Comp. Soph. *Æd. Tyr.* 524. 815; Eurip. *Med.* 1334. *Verba, verbera*, Paronomasia. — 117. *Scilicet*. "Depend upon it, I will do so." The ancients often construed *scilicet*, and *videlicet*, which are abbreviations of *scire licet* and *videre licet*, with an infinitive. Comp. iv. 8. 15; Plaut. *Pseud.* iv. 7. 83; Lucr. ii. 468. — 118. *In eum res*, &c. "The case is now come to such a state, that it is absolutely necessary to do so." Comp. Plaut. *Bacch.* iv. 2. 24. — 119. *Ut sit necessum*. *Τρία γὰρ ἐστὶ δέσποτα, δι' ὧν ἅπαντα γίνεταί, ἡ κατὰ νόμους, ἡ ταῖς ἀνάγκαις, ἡ γε τρίτον ἔθει τινί*. Menander. — *Merito te amo*. "I thank you sincerely, good Clinia." Comp. *Eun.* i. 2. 106. — 120. *Illa ne quid titubet*. Supply *vide*; "But take heed she trip not." *Titubare*, which properly signifies "to trip," or "stumble," is often used in the sense of "to stammer," or "trip in speaking." Comp. Plaut. *Pseud.* ii. 4. 75; iv. 1. 32. — 122. *Quæ solet quos spernere*. "Who is wont to slight the wealthiest lovers." *Quos* for *quales*, or *nobilissimos*, or *ditissimos*. Comp. Virg. *Æn.* iv. 536.

123. *In tempore ad eam veni*. Comp. Virg. *Æn.* iv. 423. — 124. *Miserum*. "Miserly." So this is interpreted by Bentley. Comp. iii. 2. 15. Calpurnius says this epithet is applied to the captain, because he was not admitted. — 125. *Noctem*, i. e. *concubitum*. Comp. Ovid, *Art. Am.* ii. 309; Rem. *Am.* 727; Cic. *Att.* i. 16. — *Arte*. Supply *meretricia*. — *Tractabat*. "She managed him." Comp. iii. 2. 46; and see Burmann on Petron. c. 44. — 126. *Cupidum*. Comp. *Phorm.* i. 3. 6; and see Broukus. on Tibull. 1. 9. 58. — *Inopia*. Supply *sui*. Comp. Ovid, *Am.* iii. 4. 17. There is the same sentiment, and much of the same turn of expression, in Shakespeare:—

"She knew her distance, and did angle for me,
Madding my eagerness with her restraint;
As all impediments in fancy's course,
Are motives of more fancy."—

All's Well that Ends Well, Act V. Scene 3.

This sentiment is also finely touched upon by Ben Jonson, in his *Every Man in his Humour*. The occasion on which it is employed by Shakespeare, is almost parallel to that in Terence; but in Ben Jonson's play it is applied to the education of youth:

"I am resolved I will not stop his journey,
Nor practise any violent means to stay
Th' unbridled course of youth in him; for that
Restrained, grows more impatient; and in kind
Like to the eager but the generous greyhound,
Who, ne'er so little from his game withheld,
Turns head, and leaps up at his holder's throat."—*Act. I.*

—*Incenderet*. Comp. *Andr.* ii. 1. 8. — 127. *Eademque*. Supply *opera*. Comp. Plaut. *Bacch.* i. 1. 15. — 128. *Vide sis*, &c. "But take care you do not rashly give reins to your passions." Comp. Cic. *Off.* iii. 13. — 129. *Patrem novisti*, &c. A Grecism for *novisti quam pater sit*, &c. Comp. Plaut. *Cist.* iv. 2. 64. — 130. *Impotens*. "Intemperate." Comp. Livy, vi. 11. — 131. *Inversa verba*. "Double meanings." See Lambin. on Lucr. i. 643. — *Eversas cervices*. "Side-looks," or "stolen glances." Comp. Claud. *Rufin.* ii. 345. — 132. *Gemitus*, &c. All these are accusatives. *Abstineo*, like ἀπέχομαι, takes an accusative as well as a genitive. See the interpreters on Livy, ii. 16. Some take *abstine* here absolutely, in the sense of "beware!" and make all these accusatives depend on *novi*. Others consider *gemitus*, *screatus*, *tussis*, *risus*, genitives.

133. *Laudabis*. "You will commend me." — 135. *Ubi sunt?* Clitipho, having seen his mistress, was preparing to join her, but was stopped by Syrus. — *Jam nunc*. "For the present." Comp. Propert. iv. 11. 93. — 136. *Scio, apud patrem*. "Yes, I know, in my father's presence." — *Nihilo magis*. "Not a bit the more." Comp. *Phorm.* iii. 3. 2. In *nihilo magis*, "nevertheless," as in *nihilo minus*, "nevertheless," *nihilo* is the ablative of *nihilum*. See Sanct. Min. iv. 4. So *nihilo benevolentior*, Cic. *ad Div.* iii. 12. — 139. *Quid istic?* [*Pointing to Clinia* :] "What is he to do?" — *Ambula*. [*Pushes Clitipho off*.]

ACT II. SCENE IV.

In this scene there is a comparison between women who attach themselves to one man only, and continue true to him, and those who, for gain, admit the addresses of many. Bacchis is compelled to own, the first are by far the happiest. We have likewise a moving description of the meeting of Antiphila and Clinia, after so long an absence.

Of this scene, verses 1—17 are Tetrameter Trochaics Catalectic; and verses 18—25, Tetrameter Iambics Acatalectic. The last four are Trimeter Iambics.

2. *Isti formæ*. Menander: "Ὅταν φύσει τὸ κάλλος ἐπικοσμεῖ τρόπος, Χρηστὸς, διπλασίως ὁ προσίων ἀλίσκεται. Virg. *Æn.* v. 344. *Gratior et pulchro veniens e corpore virtus*. The repetition here of *isti, isti*, is

called by the Greeks, Parechesis. Comp. Juvenal, x. 122. — 3. *Mirror, si.* A Grecism: θαυμάζω, εἰ. Comp. Livy, iii. 21; and see Sturz. *Lex. Xenoph.* — *Si te sibi quisque expetit.* “If every man should wish thee for his own,” i. e. as a wife. The verb *expetere* is properly used in an honourable sense. Comp. *Andr.* iv. 2. 13; *Phorm.* v. 8. 35. — 4. *Nam mihi, &c.* “For your discourse was to me an indication of your disposition.” Ἀνδρὸς χαρακτήρ ἐκ λόγου γνωρίζεται. Although men of art and deep designs may sometimes wrap themselves up in disguise, so as to hide their real purposes; yet 'tis seldom they are so much upon their guard, but that now and then their speech betrays them. But more particularly in characters of innocence and unaffected simplicity, such as that of Antiphila, their discourse never fails to make a real discovery of their inclinations and temper. — 5. *In animo considero.* *Cum animo cogitare, Adelph.* iii. 4. 55, and *cum animo reputare, Sall. Jug. c.* 13, are used in the same sense. — 6. *Vostrarum.* For *vestrum*, the possessive for the primitive, Gr. ὑμῶν. Comp. *Eun.* iv. 4. 11. — *Volgus.* Supply *hominum*: “a multitude of lovers.” Comp. iii. 1. 38; *Hec.* iv. 2. 24; Ovid, *Fast.* iv. 865. — *Ab se segregant.* “Banish from themselves,” i. e. who admit only one suitor, and that an honourable one. Comp. *Andr.* i. 5. 56; *Hec.* iii. 5. 30; v. 1. 26; v. 2. 23. — 8. *Expedit bonas esse vobis.* “It is your interest to lead a modest life.” All the MSS. and editions, prior to Bentley's, have *bonas*, which reading this great critic unnecessarily altered to *bonis*. The latter, however, is the more usual construction. See Heinsius on Ovid, *Epist.* xiv. 64. Whenever *licet, lubet, placet, expedit*, and such like impersonals, are construed with an accusative and an infinitive, the dative of the substantive may be suppressed, and its adjective put in the accusative. The complete structure is, *vobis expedit vos esse bonas*. Comp. *Phorm.* v. 2. 1. See Duker on Livy, xlii. 36. — *Bonas.* Comp. ii. 2. 4; *Tibull.* ii. 4. 45. — *Non sinunt.* Virtue is here commended from the mouth of one who has renounced it. Bacchis is willing to excuse, in the best manner she can, the way of life in which she had engaged, and throws the blame of it upon necessity. This, though the best excuse that can be offered, is, in reality, but a very frivolous one. — 9. *Colunt.* This is not so strong a word as *amant*. Comp. Virg. *Æn.* iv. 422; Ovid, *Art. Am.* i. 722. See Burmann on Petron. c. 127. — 10. *Alio conferunt.* Comp. *Eun.* iii. 1. 60.

11. *Nisi prospectum, &c.* “Unless, meantime, we provide for ourselves.” So Livy, iv. 49. *Qui sedem senectuti vestræ prospiciunt.* Comp. *Phorm.* v. 7. 70. — *Desertæ vivimus.* For *deserimur*. Comp. *Phorm.* v. 1. 24; Cic. *ad Div.* xiv. 1; Catull. x. 33. In such expressions, says Ruhnken, the adjective has the force of an adverb. See Gronov. on Livy, iii. 50. — 13. *Cujus.* For *quorum*. Comp. *Eun.* ii. 1. 20. — *Vostrum.* For *vestro mori*. — *Hi se ad vos applicant.* Comp. *Andr.* v. 4. 21. — 14. *Hoc beneficio.* Supply *mutuo*. Comp. Cic. *ad Div.* xiii. 7. — 15. *Incidere.* This verb, when used for *accidere*, is applied to some misfortune or calamity. Comp. Cic. *Nat. Deor.* i. 7; Propert. i. 15. 28; Livy, i. 58. — 16. *Nescio alias.* “I know not what other women may do; this I know, that I myself have always made it my care, that my own happiness should be dependent on his.” Comp. v. 4. 15; *Andr.* iv. 1. 3. τὰ τῶν ἄλλων γυναικῶν μὴ πολυπραγμονῶ. The character of Antiphila is here finely drawn, and represents innocence in perfection. There is nothing of constraint or emulation in

her virtue; nor is she influenced by any consideration of the miseries likely to attend vice, but purely by a natural bias to virtue. — 17. *Ah!* [*Clinia, overhearing.*]

18. *Ergo*. "On account of thy virtuous innocence." — *Reducem me facis*. "You restore me." Comp. *Hec.* v. 4. 12. These words are spoken by Clinia to himself, looking earnestly at his mistress, and highly pleased with the kind declaration he had just overheard her make in his favour. If the beauty of a play consists in representing the passions well, and making the spectators themselves feel in some measure what passes before them, never did a poet succeed better than Terence in this place. — 20. *Tui carendum*. This is a Grecism: σοῦ στερητέον. The same words are found in a fragment of Nævius, cited by Gellius, xix. 7, *carendum tui est*. — *Syre, vix suffero*. Madame Dacier, contrary to the authority of all MSS. and editions, adopts a conceit of her father's in this place, and gives the speech to Clitipho, whom she supposes to have retired to a hiding-place, where he might overhear the conversation, and from whence he peeps out and addresses this to Syrus. This she calls an agreeable *jeu de théâtre*, and doubts not but all lovers of Terence will be obliged to her father for so ingenious a remark. On this, Colman observes: To me, instead of an agreeable *jeu de théâtre*, it appears a most absurd and ridiculous device; particularly vicious in this place, as it most injudiciously tends to interrupt the course of Clinia's more interesting passion, so admirably delineated in this little scene. — 21. *Hocce ingenium*. "This temper," so sweet, so chaste, so amiable; meaning Antiphila. Comp. *Andr.* i. 1. 26, 125; i. 5. 40. — *Meo modo*. "As I please." Comp. *Phorm.* v. 7. 69. *Fruor* is found with an accusative also in *Lucr.* iii. 954; *Plaut. Asin.* v. 2. 68; and in *Cato, R. R.* c. 149. — 22. *Ut patrem tuum vidi esse, &c.* "If I may judge your father's disposition, he has more troubles yet in store for you." Thus also Reinhardt: *Quem ego novi patris tui animum, ille multa tibi etiam in posterum negotia facesset*. Ruhnken calls this, *versus conclamatus, nec sine meliorum manuscriptorum ope restituendus*. Schmieder thinks *habitu* here to signify "strength of body," (comp. *Eun.* ii. 2. 11,) and thus interprets it: "Your father, as far as I can see, is likely to live long," &c. The Bipont editors render it *parce ac duriter se habentem, eoque et te durius habiturum*. Bentley conjectures, *Immo, ut patrem tuum vidi, partes diu etiam duras dabit*. But this, as Reinhardt observes, is interpreting, not emending, the passage. Bothe proposes what seems more probable: *Immo ut patrem tuum vidi ex habitu tuo, etiam se durum dabit*. — *Duras dabit*. Supply *vices*, or *partes*, from *Eun.* ii. 3. 63.

23. *Quisnam hic adulescens*. [*Bacchis seeing Clinia.*] — *Intuitur*. An ancient form for *intuetur*. — *Ah!* [*Antiphila seeing him*]. — *Retine me*. — [*To Bacchis:*] "Support me!" Comp. *Plaut. Curc.* ii. 3. 31. — 24. *Disperii*. Comp. v. 2. 17; *Adelph.* iii. 3. 1. — 25. *Salve anime mi*. [*Clinia running up to Antiphila.*] — 27. *Salvum advenisse gaudeo*. Supply *te*. Comp. *Eun.* v. 5. 6; *Cic. Att.* v. 21. — *Teneone te*. "And do I hold thee, my Antiphila?" An usual form among friends returning from abroad, and embracing each other, after a long absence. Comp. *Senec. Herc. Fur.* 623; *Petron.* c. 139; *Sueton. Cæs.* c. 59; *Tibull.* ii. 5. 91; *Plaut. Rud.* i. 4. 24. — 28. *Exoptatam*. Comp. *Plaut. Curc.* ii. 3. 27. — 29. *Ite intro*. Comp. *Phorm.* v. 8. 65. — *Senex*. "Chremes."

ACT III. SCENE I.

Here we have a fine representation of the duty which one friend owes to another. Chremes, in the beginning of the play, had professed an esteem and friendship for Menedemus, and all his behaviour hitherto corresponds exactly with it. So soon as he hears of Clinia's arrival, he is for imparting the news to his neighbour, as knowing how agreeable it would be to him. When, to remove Clinia's groundless fears, he had almost discovered the anxiety his father was under for his absence, he suddenly changes his mind, as foreseeing that it would be more to the advantage of his friend to suppress that; and now in this scene, we have still a further discovery of these friendly dispositions; for he is introduced debating with himself whether he should discover to Menedemus that his son was returned: and though he knows the young man is unwilling he should, yet resolves upon it, because it is necessary to the quiet of his friend, and will do Clinia no real hurt. In the progress of the scene, his friendship appears still more. He had entertained Bacchis the evening before, under a notion that she was Clinia's mistress. Her expensive habits alarmed him, as foreseeing that Menedemus's fortune would soon be consumed, if care was not taken to prevent it. These thoughts possessed him so much, that he could not even sleep, but spent the whole night in contriving what would be the most expedient course for his friend to follow. Full of these cares, he rises very early, and knocks at his neighbour's gate, resolved to inform him of all he knows, and offer him his advice.

This scene consists of Trimeter Iambics.

1. *Luciscit hoc jam.* "'Tis now just day-break." [*Spoken with the eyes lifted up towards heaven.*] *Hoc* has reference to *cælum*, which is understood. Comp. Plaut. *Amph.* i. 3. 45. See the interpreters on Pomp. Mel. i. 1.

Scaliger (in his *Poetics*) and Madame Dacier contend, that this comedy was exhibited in separate parts, and at different times: the first two acts in the evening, after sun-set, and the last three next morning, at day-break. The interval between the second and third acts is filled up by the supper, which Chremes gives his guests on that night of mirth and festivity. See EXCURSUS V.

Cesso putare, &c. "Why delay I to knock at my neighbour's door?" Comp. i. 1. 4. — 2. *Primum.* "The first thing this morning." Faber reads *primo*, "from me first." — 3. *Hoc nolle.* For the reason of this, see i. 2. 15. — 4. *Hunc.* "Menedemus." — 5. *Ejus abitu.* "At the departure of Clinia." — 6. *Illi.* "To Clinia." — 7. *Haud faciam.* "I will not conceal it." — *Quod potero.* For *quantum potero*. Comp. Eun. ii. 1. 8. — 8. *Item ut.* Bentley reads *ita ut*, "in the same manner as." Comp. Cic. *Verr.* iv. 9. — *Amico inservire.* "Ministers to his friend." Comp. i. 1. 87 — *Æquali suo.* Comp. *Andr.* ii. 6. 22. — 10. *Nos quoque, &c.* Menander: Γέρων γέροντι γλῶσσαν ἡδίστην ἔχει. — 11. *Aut ego.* [*Enter Menedemus. He comes out of his house at day-break to return to his work; for he has already declared that he will allow himself no respite. Here he speaks to himself.*] — *Ingenio.* "By nature." Comp. *Andr.* i. 5. 40; iii. 2. 7. — *Egregie.* "Beyond all other men." Comp. *Andr.* i. 1. 31; *Adelph.* iv. 2. 6. — 13. *Diem.* "Length of time." Diphilus: Λύπης δὲ πάσης γίνεται ἱατρὸς χρόνος.

Comp. Cic. *ad Div.* vi. 13; Ovid, *Rem. Am.* 131. — 14. *Mihi quotidie augecit.* Comp. Virg. *Ecl.* x. 73. Horace alludes to this in *Od.* i. 12. 45.

17. *Sed ipsum.* [*Chremes seeing Menedemus.*] — 19. *Cujus maxime.* Comp. i. 1. 98. — *Te fieri participem cupis.* This, says Ruhnken, is put for *fieri particeps cupis.* — 20. *Num quidnam de gnato meo.* Terence discovers uncommon judgment in preserving his characters. Menedemus, when he hears of good news, immediately inquires if they relate to his son, thinking nothing else worthy his notice. — 21. *Valet atque vivit.* Comp. Martial, i. 70. 15. — *Apud me.* "At my house." — 22. *Clinia meus venit?* These repetitions in the mouth of Menedemus speak the justness of the poet's genius, and how well he understood the language of the passions. There is a passage very like this in Plautus, *Capt.* iv. 2. 92. — 24. *Tuum conspectum.* For this Pliny, *Paneg.* c. 22, writes *conspectum tui.* See Schwartz on that passage. — 27. *Non tu ei dixisti, ut essem?* "Did you not tell him in what plight I was?" Comp. i. 2. 13; *Andr.* v. 4. 16; *Hec.* iii. 3. 29. — 28. *Quia pessume,* &c. "Because in that you consult most unwisely both for yourself and him," &c. A father ought sometimes to soften and abate his authority, but never quite to give it up; for this is not only an injury to himself, but pernicious also to him to whom his ill-judged indulgence is granted. — 29. *Tam victo animo.* "Of so yielding a spirit." Comp. i. 1. 62; Virg. *Æn.* ii. 699.

30. *Non possum.* "I cannot help it." Comp. v. 5. 18. — *Satis jam, satis.* Comp. *Andr.* v. 1. 1. — 31. *Utramque in partem.* "You are too violent in extremes." Here was the time to make Menedemus sensible of the error he was likely to fall into; and there is this further remarkable in what Chremes says, that it contains one of the best maxims for the conduct of life. For too much rigour in a father, or too much indulgence, is equally dangerous. Regard ought always to be had to the circumstances of things, and the temper of the person. — 33. *In eandem fraudem.* "Into the same error." — *Ex hac re.* "From your present profuseness." — 35. *Commetare.* A frequentative for *commeare.* Comp. Plaut. *Capt.* i. 2. 82. — 36. *Cuique erant grata omnia.* "Who was glad of any thing." — 37. *ProtERRUISTI hinc.* Comp. iii. 1. 37; Plaut. *Trin.* iii. 2. 77; Virg. *Æn.* xii. 291. *Deterrere* is used in the same sense in Claudian, *B. Get.* 104. — *Ingratiis.* "Against her will." Comp. *Eun.* ii. 1. 14; *Andr.* i. 5. 43. — 39. *Nunc cum sine magno intertrimento.* "Now when she can't be kept without great loss," &c. *Intertrimentum* properly signifies the waste of gold or silver in melting or working; that part which in melting turns into a calx. Hence any "loss" or "waste." Comp. Cic. *Verr.* iii. 50. Ruhnken says, it signifies the "damage" or "loss" occasioned by the friction or collision of two bodies. — 41. *Quam ea nunc instructa pulchre,* &c. "How admirably madam's trained to mischief!" Chremes takes Bacchis for Clinia's mistress, while his own son is her real gallant. Madame Dacier calls this an admirable *jeu de théâtre.* — 42. *Primum jam.* "Now in the first place." He says this as if he were going to enumerate many other sources of extravagance; in which case the remaining lists of particulars would commence with *tum deinde,* &c. — 43. *Oneratas veste atque auro.* Their jewels and other valuable ornaments were usually carried by female servants. Comp. *Eun.* iv. 1. 13. — *Satrapa.* The ruler of a province in Persia, a

Persian prince. — 45. *Nedum tu possis.* "Much less can you." — *Sit rogas?* "She within?" — 46. *Sensi.* "I have found it to my cost." — *Ei.* A sponsee in this place. — *Cœnam dedi.* Comp. Cic. *ad Div.* ix. 20. — 47. *Actum siet.* "I shall be undone."

48. *Pytisando.* "In sipping and spirting." *Pytisare*, from *πυτίζειν*, is what we call a verb of imitation, and signifies "to taste wine, and spirt it out." Its sound much resembles the noise made by such an action. Athen. *Deipn.* iii. *Καὶ τὸν μὲν ὀξὺν οἶνον ἐκπυτίζομεν.* — 50. *Pater.* A term of respect addressed to seniors. See Torrent. on Hor. *Epist.* i. 6. 54. — *Lenius.* "Milder." Comp. Plin. *N. H.* xiv. 19. — *Sodes.* "I pray you." — *Vide.* For *cura* or *explora.* — 51. *Relevi.* "I have unsealed." Comp. Hor. *Od.* iii. 8. 10; Plin. *N. H.* xiv. 20; Colum. xii. 18. — *Serias.* "Jars." — 52. *Omnes sollicitos habui.* "Kept every servant busily employed." Comp. Plaut. *Mil.* iv. 2. 95. — *Atque hæc una nox.* "And this ado in one single night." — 53. *Quid te futurum censes.* "What, think you, will become of yourself?" In this phrase the preposition *de* is often added, *de te.* Comp. *Phorm.* i. 2. 87; Plaut. *Truc.* ii. 4. 63. — *Exedent.* "Will prey upon," or, "eat out of house and home." Comp. *Eun.* v. 8. 57. — 54. *Sic me Di amabunt.* A formula of asseveration, and sometimes of wishing. Comp. *Adelph.* iv. 5. 47; *Hec.* ii. 1. 9. *Amabunt.* For *ament*; for the future of the indicative sometimes has the force of the optative, or imperative. Comp. Plaut. *Pæn.* i. 3. 30; iv. 2. 47. See Perizon. on Sanct. Min. i. 13. — 55. *Fortunarum.* "Your lot." Comp. *Andr.* i. 1. 70; *Phorm.* i. 4. 24. — 56. *Sumat, consumat, perdat.* Supply *bona*, or *fortunas.* Comp. *Adelph.* i. 2. 54. Here we have drawn in lively colours the picture of a man hasty in running from one extreme to another. This gives occasion to the expedient offered by Chremes, which comes in very naturally, and insensibly leads to the remaining part of the plot. — *Decretum 'st.* The same as *certum est mihi*: "I am determined." Comp. *Andr.* i. 3. 4; ii. 1. 11; *Eun.* ii. 2. 38. — 58. *Illud permagni referre arbitror.* "I think this of very great importance." — 59. *Ut ne, &c.* Constr. *ut ne sentiat te scientem dare id sibi.*

60. *Quod cogitas.* See vs. 56. — 61. *Per alium quæmvis ut des.* Supply *fac.* — 63. *Ibi esse.* The same as *in eo esse*, or *id agere.* "That they are busily engaged in planning that." Comp. v. 2. 30; v. 5. 19. — 64. *Syrus cum illo vestro.* For *Syrus et ille vester*: "Syrus and your slave." Comp. Sall. *Cat.* c. 43; Nepos, *Phoc.* c. 2; Virg. *Æn.* i. 292. — *Conferunt consilia ad adulescentes.* "They communicate their plans to the young men." See Bentley. The common reading is, *conferunt consilia adulescentes*, "the young men consult together." But the verse is ruined by the omission of the preposition. — 67. *Non nunc pecunia agitur, &c.* "Money is not the question with us now, but this, how we may satisfy the youth the safest way." — 70. *Prius proditurum te tuam vitam, &c.* "That you would sooner throw away your life," &c. Comp. Cic. *pro Flac.* c. 41. — 72. *Quantam fenestram, &c.* "What a door will you open for him to debauchery and extravagance!" Comp. Sueton. *Tib.* c. 28. *Fenestra* properly signifies "an opening in a wall." See Casaub. on Sueton. *l. c.* and Burmann on *Phædr.* i. 13. 3. We find *januam famæ patefacere* in Plin. *Epist.* i. 18. — 73. *Tibi autem porro.* "And such a door as will embitter all your life hereafter." *Autem* is often elegantly used by way of Epanorthosis,

to say something more emphatically than was said before. *Porro*. "Hereafter." — *Ut*. For *ita ut*.

76. *Pravomne an rectum*. Comp. Livy, ix. 30. — 77. *Tu rem perire*, &c. "You, on the other hand, will not be able to behold patiently your property consumed and your son ruined." — 78. *Dare denegarīs*. Supply *si*. Comp. Hor. *Sat.* i. 3. 15. — *Ibit ad illud*. "He will immediately have recourse to his old stratagem," and threaten to leave you. — 82. *Somnum non vidi*. "Ἰπνον οὐχ ἑώρακα." "I have not closed my eyes in sleep." Aristoph. *Vesp.* "Ἰπνου δ' ὀράῃ τῆς νυκτὸς οὐδὲ πασπάλην. Hedelin obstinately contends from this passage, that neither Chremes nor any of his family went to bed the whole night; the contrary of which is evident, as Menage observes, from the two next scenes. For why should Syrus take notice of his being up so early, if he had never retired to rest? or would Chremes have reproached Clitipho for his behaviour the night before, had the feast never been interrupted? Eugraphius's interpretation of these words is natural and obvious; he explains them to signify, that the anxiety of Chremes to restore Clinia to Menedemus, broke his rest. — 83. *Quæro*. For *quærebam*. Comp. iv. 1. 38; *Eun.* iv. 7. 22. — *Qui*. For *quomodo*. "By what means." Comp. *Eun.* iv. 3. 15. — 84. *Cedo dextram*. "Give me your hand." τὴν χεῖρα δὸς τὴν δεξιάν, Aristoph. *Nub.* vs. 81. See Servius on Virg. *Æn.* vii. 266. — *Porro*. "In future." This is construed with *facias*. — 86. *Quod sensisti*, &c. "Since you have perceived they meditate to practise some deception on me," &c. Comp. vss. 62, 63. — 87. *Id ut maturent facere*. Supply *fac*, from vs. 85. "See that they hasten to execute it." Comp. Cæs. *B. G.* i. 7; and see Gronov. on Livy, xxxix. 45. — 88. *Operam dabo*. "I will do my best." — 89. *Syrus estprehendendus*, &c. "I must find out and instruct Syrus." Comp. *Andr.* ii. 2. 16.

90. *A me nescio quis exit*. "Some one comes out of our house." Comp. *Eun.* v. 7. 5. — *Concede hinc domum*. Chremes seizes this as a plausible and necessary pretence to engage Menedemus to return home, and not to his labour in the field, as he had at first intended. — 92. *Paulum hoc negoti mi obstat*. "A little business prevents me in this respect," *i. e.* prevents me from giving you my assistance at present. See vs. 102. Bentley construes *hoc* with *paulum*. — 93. *Ambigunt de finibus*. "Have a dispute about their boundaries." Comp. Sueton. *Aug.* c. 32; Livy, iii. 71. This circumstance is a further confirmation that the scene lies in the country. — 95. *Operam daturum*. Judges and umpires are properly said *operam dare*. Comp. Cic. *ad Div.* vii. 24. — 96. *Continuo hic adero*. Comp. *Eun.* iv. 6. 27. The second foot of this verse is a Proceleusmatic. — *Ita quæso*. "Prithee do so." [*Exit Chremes.*] — *Di vostram fidem!* [*Menedemus, alone.*] — 97. *Ita comparatam*, &c. "That the nature of mankind should be such, to see and judge of the affairs of others much better than their own." *Comparatam* for *constitutam*, or *ordinatam*, διατεράχθαι. Comp. *Phorm.* i. 1. 7; Livy, iii. 68. — 98. *Aliena*, &c. Menander: Οὐδὲις ἐφ' αὐτοῦ τὰ κακὰ συνορᾷ, Πάμφιλε, Σαφῶς, ἑτέρου δ' ἀσχημονούντος ὀψεται. Comp. *Phædr.* iv. 9. 4; Cic. *Philip.* ii. 15; *ad Div.* vi. 4; *Tusc. Qu.* iii. 30. These reflections have double force, when thrown out to the audience, who are conscious how applicable they are to Chremes, as well as to Menedemus. — 99. *An eo fit*, &c. "Is it therefore so, because that, in our own concerns, we feel the influence of joy or grief too nearly?" —

101. *Hic mihi.* For *Chremes in re mea.* — 102. *Dissolui me.* [*Chremes, returning, addresses Menedemus, standing within his own door.*] *Dissolui* may be read here either as a choriambus or a molossus.

ACT III. SCENE II.

Syrus had succeeded so well in making Bacchis pass for Clinia's mistress, that she had been at Chremes' house all night; nor had the old man any suspicion of their project. Here, then, was one point gained; but still there was another thing wanting to make every one easy and contented. Syrus had undertaken to obtain ten minæ for Bacchis. She herself began to be impatient that she did not receive it, and Clitipho was perpetually teasing him with importunities to fall upon some expedient to procure it. Syrus, therefore, seeing it cannot be deferred any longer, is here brought upon the stage, determind to make some attempt. Chremes, who, as we have seen before, suspected that there was some project on foot against Menedemus, and was resolved to encourage it, overhearing what Syrus says, applies it immediately to that notion, and never once imagines that he himself is so nearly concerned. This makes way for a conversation, managed with great art and address on both sides, and full of entertainment to the reader, who is acquainted with their different views.

This scene consists of Trimeter Iambics.

1. *Hac illac, &c.* [*Enter Syrus at another part of the stage; and not seeing Chremes, speaks thus to himself:*] "Set about it whatever way you will; money, however, must be obtained." *Hac illac, sc. via.* Comp. *Eun.* i. 2. 25. *Circumcursa* is the language used in addressing a slave, and which Syrus comically uses towards himself. Comp. *Adelph.* v. 1. 1. — 2. *Intendenda.* "The old man must be cheated." A metaphor from hunting with nets, or from directing warlike machines. Comp. *Andr.* iv. 3. 18; *Plaut. Bacch.* iv. 4. 58. — *Senem.* Chremes, against whom this plot is intended, imagines it to be directed against Menedemus. — 3. *Num me fefellit, &c.* [*Chremes to himself:*] "Was I deceived when I said they were laying this plot?" Comp. iii. 1. 63. *Struere insidias* is a phrase usual in this sense. — 4. *Ille.* Davus. — 5. *Provincia.* "That office." Comp. *Phorm.* i. 2. 22; *Cic. Cœl.* c. 27. We use the word "province" in the same sense. — 6. *Quis loquitur?* [*Syrus overhearing Chremes.*] — *Perii.* [*Here he sees his master.*] — 7. *Quid tu istic?* "What are you doing there?" — *Recte.* "Nothing." Comp. *Eun.* ii. 3. 50; *Adelph.* iv. 5. 19; *Hec.* iii. 2. 20. — 8. *Tam mane.* Supply *vigilare*, or *surrexisse*. — 9. *Visa est.* Supply *tibi*: "You seem to have the old age of an eagle." Most probably a proverb, signifying a vigorous old age, like that of an eagle; which, according to the popular belief of the ancients, never died of old age, and preserved its life by perpetual drinking. — 10. *Commoda et faceta.* "Agreeable and witty." — 11. *Idem.* "So she seemed to me too." — 12. *Luculenta.* "Beautiful." Comp. *Plaut. Mil.* iv. 1. 12; *Martial.* ii. 86. — *Sic satis.* "Tolerably so." Comp. iv. 5. 22.

13. *Ita non ut olim.* "Not like the beauties of old." This is certainly the true meaning of the sentence. Syrus artfully flatters the vanity of Chremes. Old men are generally apt to think every thing

they have seen or heard in former times, far surpasses the productions of the present. — 15. *Aridum*. "Dry," as we say. Comp. Plaut. *Pers.* ii. 3. 14; *Aul.* ii. 4. 18. — 16. *Divitiis*. A trisyllable. Comp. *Andr.* iv. 5. 2. — 18. *Quid ego ni sciam?* For *quidni ego sciam?* "Why not know it?" Comp. *Adelph.* iv. 5. 28. — 19. *Pistrino dignum*. Comp. *Andr.* i. 2. 28. Chremes, that he may the more cunningly insinuate to Syrus his willingness that he should assist in contriving the means to cozen Menedemus out of the money they wanted, pretends to be angry with Clinia's servant for his dulness and want of contrivance. It is natural, upon this, for Syrus to ask what he can do to prevent it; and this gives Chremes an opportunity of opening his mind to him. — *Quem?* Syrus very naturally asks this question; for it was doubtful of whom Chremes spoke, whether he meant Menedemus, or Clinia, or Dromo, or even Syrus himself. — 20. *Syre, tibi timui male*. [*Syrus aside:*] "I trembled exceedingly for you, Syrus." *Male* for *valde*. Comp. iv. 1. 51; *Hec.* iii. 2. 2. — 21. *Qui passus est*, &c. This is a continuation of Chremes' former speech. — 24. *Difficilem*. "Morose." — *Invitum servaret*. Comp. Hor. *Epist. ad Pis.* 467. — 25. *Garris*. "You jest." Comp. iv. 6. 19.

26. *In loco*. "On a proper occasion." Comp. *Adelph.* ii. 2. 8; Hor. *Od.* iv. 12. 28. — 27. *Qui*. This is redundant. Comp. Plaut. *Aul.* ii. 5. 22. — 29. *Jam huic*. "Now, for instance, if Dromo had deceived his master, Clinia would have remained at home with his father." — 30. *Jocon' an serio*. [*Syrus aside:*] "I know not whether he is in jest or earnest; but this I know, he gives me encouragement to execute my plot more eagerly." — 31. *Nisi mihi*, &c. Comp. *Andr.* iv. 1. 41. — *Quo lubeat magis*. Supply *intendere fallacias hero*. — 32. *Quid expectat?* "What does Dromo wait for?" — 33. *Abeat*. Clinia. — *Illius sumtus*. "The extravagant expenses of that woman," meaning Bacchis. — 34. *Nonne ad senem*, &c. "Does he contrive no plot against the old man?" *Ad* for *adversus*. Comp. Propert. ii. 19. 9; Phædr. iv. 3. 5. — 36. *Si jubes*. Comp. *Eun.* ii. 3. 98. — 38. *Tanto melior*. "So much the better." An elegant form, says Ruhnken, of praising and expressing approbation. Comp. Phædr. iii. 5. 3; Senec. *Epist.* 31. See Schwartz on Plin. *Paneg.* c. 71. Colman translates this line thus:

"CH. I take you at your word. SY. I'll make it good."

— *Non est mentiri meum*. "It is not my custom to utter falsehoods." Lactantius, (vi. 18,) cites these words from Lucilius. — 40. *Si quid*, &c. "If ever it hereafter come to pass, (such is the course of human things,) that your own son should imitate this Clinia."

42. *Non usus veniet*. The same as *non usu veniet*, or *non eveniet*. "It will never happen." Comp. vss. 45, 46; *Adelph.* v. 6. 7. — 43. *Neque eo nunc dico*. *Eo* here for *ideo*, as in *Eun.* i. 2. 17. It is well judged in Syrus—after having said as much as he thought necessary to serve for a good defence afterwards, if he should chance to be found out—to endeavour to avert suspicions, lest the old man might be put upon his guard, which would have been a great obstruction to their designs. The ellipses used here too are well imagined: *quo quicquam illum senserim: sed si quid, ne quid*. The countenance and action of the speaker supply what is wanting: for to gain his point the more effectually, we must suppose that he assumes an air of confidence and

security : "What I say now is not from any suspicion that your son is at present under such engagements, but only, as considering his age, it may possibly happen. Don't wonder, or take it ill, that I assist him, as you would now have me assist Clinia." — 45. *Et næ ego te, &c.* "And should there be occasion, trust me, Chremes, I could handle you most handsomely." — 46. *Cum usus venerit.* "When occasion shall require." — 47. *Nunc istuc age.* "Attend to the present task." Comp. *Andr.* i. 2. 15. [*Exit Chremes.*] — 48. *Nunquam commodius unquam.* [*Syrus alone.*] Here *unquam* is redundant. Schmieder reads *quicquam* from a MS. of Bothe. — 49. *Nec cum, &c.* Constr. *Nec unquam fuit tempus cum crederem, mihi licere malefacere impunius.* — 50. *A nobis.* "From our house."

ACT III. SCENE III.

Chremes, after parting from Syrus in the last scene, goes in ; and coming unexpectedly upon Clitipho, finds him with Bacchis, whom he still believes to be Clinia's mistress. Whereupon he calls him aside, and expostulates with him. Syrus, concerned for himself, and the project he is upon the point of executing, joins with the old man in his reproofs, and both at last agree that Clitipho shall withdraw for some time, and not disturb the lovers.

Of this scene, verses 1, 2, 6, 7, 8, 11, 19, 20, 21, 28, are Tetrameter Trochaics Acatalectic ; vss. 3, 9, 10, 12, 18, 22, 23, 30—52 are Tetrameter Trochaics Catalectic ; vs. 29, Dimeter Trochaic Catalectic ; vs. 4, with a Proceleusmatic in the first place, vs. 13, with a Dactyl in the last place, 14—17, and 24—27 are Tetrameter Iambics Acatalectic ; vs. 5, is a Dimeter Iambic. For vss. 13 and 14, see Hermann, *Elem. D. M.* p. 110. (*Glasg.* 1817.)

1. *Quid istuc, quæso?* [*Enter Clitipho, Chremes following.*] — 2. *Quid ego feci?* A formula used by those who endeavour to excuse themselves. Comp. *Andr.* i. 1. 112. — 3. *Acta hæc res est : perii!* [*Aside :*] "This business is lost ! I am undone." Comp. *Andr.* iii. 1. 7. *Hæc res.* The plot for extorting the money. — 7. *Factum.* "It is very true." Comp. *Eun.* v. 2. 12. — 8. *Ut metui, quid futurum.* "How much I dreaded the consequence!" *Ut* for *quantum.* Comp. *Virg. Ecl.* viii. 41. *Di ament,* in this verse, is an Anapest. Comp. *Virg. Ecl.* viii. 108. — 9. *Animum advertunt graviter.* "They highly resent." — 10. *At fides mi apud hunc est.* "But he has confidence in me." Comp. *Phorm.* v. 3. 27. — 11. *Ab ore eorum.* "From their presence." Comp. *Adelph.* ii. 4. 5 ; *Cic. Verr.* ii. 33 ; *Off.* iii. 1. — 13. *Ego de me facio conjecturam.* The reasoning of Chremes here is strong and pathetic ; and shows that, even amongst the most intimate friends, a proper caution and reserve ought not to be forgotten. Our actions will not appear in the same light to others as to ourselves. Our passions sometimes blind us ; and a strong bias and propensity may make what another thinks trifling, of the greatest importance to us. It is for this reason that a man of prudence will not be apt to expose all his weaknesses and foibles, even to those from whom he expects the greatest indulgence ; because, however excusable they may appear to himself, he knows that it would be vain to hope for the same allowance from those who are not equally interested. — The final syllable of *hodie* in this verse,

is elided by *Apud* in the next line. The last foot is a Dactyl. — 14. *Expromere*. "To disclose." — 15. *Dignitas*. "The rank and character of one friend." — 16. *Ineptus*. "Impertinent." — *Quod illum facere credito*. "Which imagine to be his case." — 17. *Sed nostrum, &c.* "But it is ours to understand when and where complaisance ought to take place."

18. *Quid istic narrat?* What Syrus says here, breaking in upon the discourse of the father and son, requires a little explanation. He had before said, (vs. 3.) *acta hæc res est: perii!* being in fear for himself, and the project he had concerted. Now, *quid istic narrat?* which must be taken as if Syrus approved of what the old man had said, and joined in the reproof. "What can Clitipho say for himself now? what has he to answer?" Whence Clitipho, *perii!* "I am undone!" What, is he my enemy too? does he help to spirit up my father against me? And when Syrus still persists, he begs him to be silent: *Tace, sodes*. Others think these words addressed to Clitipho: (*Audis*) *quid istic (pater tuus) narrat?* "Do you hear what your father says? Did I not tell you it would be so?" — 20. *Recte sane*. "'Tis very true." This is said as if approving of what Chremes said to his son. Comp. *Adelph.* iii. 3. 63. — *Pudet me*. Supply *illius*. — 22. *Illos*. Clinia and Bacchis. — 23. *Actum 'st: hic, &c.* [*Syrus aside*.] "Confusion! he will betray himself before I shall have obtained the money." *Se indicarit for se prodiderit*. Comp. *Eun.* v. 6. 13. — *Argentum effecero*. Comp. ii. 3. 81. — 24. *Chreme, vin' tu, &c.* "Chremes, will you hear a fool's counsel?" Comp. *Andr.* i. 3. 4. — 27. *Istac*. An ancient ablative for *ista*. Supply *via*: "This way." — *Istorsum*. Πρὸς τὸνδε τὸν τόπον, "that way." Comp. *Phorm.* v. 1. 14. — 29. *Comprimito manus*. "Restrain your hands." Comp. *Adelph.* iv. 2. 26; *Livy*, vii. 13. [*Exit Clitipho*.]

30. *Censen' vero?* "Would you have thought it?" — 31. *Servas*. For *observas*. Comp. *Andr.* i. 3. 7. See Schwarz on *Plin. Paneg.* c. 40; *Phædr.* iii. 10. 23. — 34. *Quid tu?* "But what say you of the business I talked to you about some time ago? Have you done any thing in it yet?" — *Egi*. "I discoursed of." — *Egisti?* "Hast thou accomplished?" — 35. *Fallacia*. "The plot" against Menedemus. — 36. *Cedo, quid est?* "Tell me, what is it?" — 37. *Verum, ut aliud, &c.* "But as one thing brings on another." But whilst I speak on this subject, another thing comes into my mind. Comp. *Cic. Att.* xiv. 14. — 38. *Pessuma*. "The most avaricious."

39. *Fuit quædam anus*. Syrus pretends that he had concerted this against Menedemus, to obtain some money of him for this courtesan. This was specious enough, yet Chremes is dissatisfied with it. However, it is of service in the end; for when Antiphila was discovered to be Chremes' daughter, he could not avoid paying the price of her ransom, and thus out of his own pocket furnish the money wanting for Bacchis. — 40. *Hic*. At Athens. — *Huic drachumarum*. "To this old woman Bacchis lent a thousand drachmæ." A thousand drachmæ are equal to ten minæ, £32. 5s. 10d. of our money. See note on *Andr.* ii. 6. 20; v. 4. 48. — *Mille*. A substantive here. — *Mutuum*. To agree with *mille*. The writers of the purest Latinity always say *dare nummum mutuum*, and *pecuniam mutuam*, never *mutuo*, which is found only in inferior authors, such as Justin, xvii. 2. See Gronov. *de Pec. Vet.* iii. 1. — 42. *Huic arraboni*. To Bacchis, as a

pledge for the ten minæ. *Arraboni* the same as *pro pignore*. Comp. Plaut. *Most.* iv. 3. 21; Cato in Gell. xvii. 2. — 43. *Quæ est nunc apud uxorem*. Antiphila is shortly to be acknowledged as the daughter of Chremes. She is not, therefore, in company with the other women at the feast, who are no other than courtezans; but with the wife of Chremes, and consequently free from reproach or scandal. — 44. *Cliniam orat.* “Bacchis begs of Clinia to advance her the money: and Antiphila will be a pledge for the repayment.”

50. *Optata loquere*. The same as *bona verba, εὐφήμει*, a formula of averting an omen. Comp. *Andr.* i. 2. 33; Petron. c. 45. — 51. *Jam scies*. Chremes is not allowed here, says Madame Dacier, to explain himself, being prevented by the coming of his wife; nor have any of the commentators given themselves the trouble to do it for him. What seems most probable to me is this: he finds that Bacchis makes a demand of ten minæ, and offers Antiphila as a pledge for it; a bargain by which he was sure to lose nothing, and wherein Bacchis could not deceive him, the girl being already in his possession. It is therefore likely that he intended to advance the money on those conditions himself.—The above conjecture of Madame Dacier would be a very ingenious way of accounting for a man’s conduct in these circumstances in real life; but in a play, where the source of every action is industriously laid open by the poet, had this been the intention of Chremes, I should think it would have been expressed, and the motive that influenced him to it also assigned. The following note of Eugraphius gives a much better account of this conference between Chremes and Syrus, and shows of how much use it is in the ensuing part of the fable:—Syrus pretends to have concerted this plot against Menedemus, in order to trick him out of some money to be given to Clinia’s supposed mistress. Chremes, however, does not approve of this; yet it serves to carry on the plot; for when Antiphila proves afterwards to be the daughter of Chremes, he necessarily becomes the debtor of Bacchis, and is obliged to lay down the sum for which he imagines his daughter had been pledged.

ACT IV. SCENE I.

This scene makes a very important part of the play, as it contains the discovery of Antiphila’s being Chremes’ daughter. When her mother gave her to be exposed, she, also, according to the superstition of those times, gave a ring to be exposed with her. The old woman, who did not comply with her mother’s injunctions, but had brought her up at her own expense, was careful to preserve the ring; and Antiphila, it seems, after her death, constantly wore it. We have seen that Terence had separated her from the rest of the company, and placed her with Sostrata; and when she went to bathe, she gave her this ring to keep in the mean time. Sostrata, after looking at it with some attention, knew it again, and immediately ran with it to her husband. The conversation that ensues upon this is so managed by the poet as to set both their characters in the strongest light. Chremes, though apt to be very severe in his remarks upon his wife’s conduct, is yet, in the main, good natured, and very ready to forgive;

Sostrata is very frank in acknowledging her faults, and behaves with great submission.

Of this scene, vss. 1—9 and 15, are Tetrameter Iambics Acatalectic; vss. 10—14, and 16—54, Tetrameter Trochaics Catalectic.

1. *Nisi me animus fallit.* [*Enter at a distance Sostrata with a ring. She is followed by the nurse.*] “Unless I am much deceived.” *Animus* here is put for *opinio*. It is often omitted in this phrase, as in *Hec.* v. 1. 2. Comp. Drakenb. on *Sil. Ital.* xvi. 293. — *Annulus.* Comp. *Eun.* iv. 6. 15. — 2. *Exposita.* Comp. *Andr.* i. 3. 14. — *Quid volt sibi,* &c. [*Chremes to Syrus behind.*] “What do these words mean?” — 3. *Ubi mi,* &c. Comp. *Hec.* iii. 3. 13. — 4. *At satis,* &c. “But have you thoroughly examined it?” Comp. *Eun.* iii. 5. 42. — 5. *Si jam laverit.* Comp. *Eun.* iii. 5. 34. — *Nuntia.* Comp. *Hec.* iii. 1. 34. — 6. *Hic ego,* &c. [*Exit nurse.*] — 7. *Nescio quid.* For *nescio propter quid.* — *Non temere*’st. “It is not for nothing.” Comp. *Eun.* ii. 2. 60; *Phorm.* v. 3. 19. — 8. *Næ ista, hercle,* &c. “She will take mighty pains to be delivered of some mighty trifle.” — 10. *Edictum.* Chremes had commanded Sostrata, that, should she be delivered of a daughter, it should be immediately destroyed. Comp. vs. 22. — 12. *Nescio quid peccati.* [*Syrus aside:*] “This exculpation carries with it some fault.” Comp. ii. 1. 6. — 14. *Tolli.* For *nutriri,* or *educari.* — 15. *Si sic est factum,* &c. Colman, who follows this reading, renders it: “Madam, if so, my master gains a loss;” with this note: The most indifferent parts of an author commonly give the most trouble. The sense of the original being somewhat dark, and the best construction not very elegant, several attempts have been made to amend and alter the text. In this, as in most other cases, I believe the common reading to be the right one; and that it contains nothing more than a conceit from a slave, founded on the words *damno auctus*, which I have endeavoured to render in the manner of the original, “gains a loss.” Some think by *herus* is meant Clitipho, others Chremes. Eugraphius explains the words to signify that Clitipho will be a loser by a new-found sister, who will be co-heiress; and others will have them to imply the loss to be sustained by Chremes in paying Antiphila’s portion. Thus Colman. Acidalius on *Paterculus* corrected it thus:—*Sic est factum: domina ego, herus damno auctus est.* But Bentley changes *domina* into *minor*, and reads: *Sic est factum: minor ergo herus damno auctus est.* By *minor herus* is meant Clitipho. Heinsius read from the *Codex Bembinus*: *Sustulisti?* So. *Sic est factum.* CH. *Domi ne?* SY. [*auditoribus ridens,*] *Ergo herus damno auctus est.* This has been adopted by Schmieder. — 17. *Inscitiam.* “Folly.”

18. *At rogitas?* Comp. *Hec.* iv. 1. 11. The particle *at* is elegantly used to denote anger. — 20. *Inscientem,* &c. Comp. *Eun.* i. 1. 27. — 22. *Exsequi.* This signifies “to put in execution” any thing commanded. Comp. *Livy*, iv. 28. — *Interentam oportuit.* For the participle after *oportet*, see i. 2. 26. One cannot avoid being seized with a kind of horror, to think that, in a country so polite as Greece, men should be found so blind, so inhuman, and barbarous, as to murder their own children, without remorse or trouble, when they imagined the interest of their family required it. We have here a husband, who, because his wife did not obey the cruel order, tells her she understood neither reason nor equity. And yet philosophy had

long before demonstrated the horror, not only of these murders, but even of exposing children. But philosophy is always weak when opposed to customs authorised by long usage. — 23. *Non simulare*, &c. *Simulare mortem verbis* refers to the method Sostrata had taken of executing her husband's orders; not having, barbarity enough to murder her child with her own hands, she gave it to be exposed, for that was properly no more than affecting in words to put it to death. *Re ipsa spem vitæ dare* is to leave it the means of preservation by causing it to be only exposed. For infants, when exposed, were, for the most part, by some chance or other, preserved, as we learn from many instances. — 24. *Misericordia*, &c. Supply *te impulerunt ut exponeres*. — 25. *Prospectum*. The same as *provisum*. Comp. Cic. *ad Div.* iii. 2. — *Quid voluisti?* "What could you mean?" Comp. Phædr. ii. 8. 5. — 26. *Illi anui prodita*. "Betrayed to that old beldam." — 27. *Uti veniret palam*. "To be sold publicly as a slave." — 28. *Credo*, &c. "So she but lived, it was enough, you thought." — 29. *Quid cum illisce agas*, &c. "What can one do, or how proceed, with those who know of neither reason, right, nor justice?" It is raising difficulties to no purpose, to refer this to merchants who deal in slaves, or those women who make it their business to betray the young and beautiful of their own sex. It regards only Sostrata, and the imprudence wherewith Chremes charges her. *Illis*, the plural for the singular. Comp. i. 1. 99; *Andr.* v. 3. 20. *Agas*, the second person for the third. For *jus* and *æquitas* see *Adelph.* i. 1. 26. — 30. *Nil vident*. For *nihil curant*.

31. *Vincor*. "I am convinced by your arguments." Comp. Cic. *pro Cluent.* c. 44; *Phorm.* iii. 2. 17. — 32. *Quando*, &c. "But since you are more experienced than myself, I pray you be the more indulgent too." For *quando* many editions have *quanto*. Bentley, without any authority whatever, inserted in the text, *Quanto tu me es annis gravior, tanto es ignoscentior*. — *Ignoscentior*. "More ready to pardon." Ovid (*Trist.* iii. 5. 31) seems to have imitated Terence. — 33. *Justitia tua*. "Thy lenity." Comp. *Andr.* i. 1. 9; Cic. *pro Marcell.* c. 4. Perlet thinks this is spoken ironically. — 34. *Factum ignoscam*. This verb is construed with an accusative also in Virg. *Cul.* vs. 293; Plaut. *Amph.* i. 1. 100. — 35. *Male docet te*, &c. "Forgiving you thus easily, I do but teach you to offend again." — 37. *Religiosæ*. "Superstitious." — *Do, detraho, dico*. For *dabam, detrahebam, dicebam*. Comp. iii. 1. 83; *Eun.* iv. 7. 22. — 39. *Ne expers*, &c. The ancients imagined they were guilty of a most heinous crime if they suffered their children to die without having possessed some part of their fortune. The women, therefore, who are generally superstitious, when they exposed their children, put some jewel, or other trinket, among their clothes, by this means thinking to discharge their claim of inheritance, and to clear their own conscience.

40. *Istuc recte*. [*Ironically.*] Chremes answers, that by bestowing that jewel upon her daughter, she had done two things instead of one: she had complied with her own superstitious notions, and preserved her daughter's life. For scarcely any one would have taken the trouble to bring up the child, but for this jewel, from which they who found her might naturally conclude, that she might one day be acknowledged and redeemed by her parents. — *Conservasti te*. "You have satisfied your own mind," in yielding to the dictates of your superstition.

Conservasti illam, "you have preserved her life," by exposing her with a jewel. — 41. *Quam adolescentulam*. Comp. *Eun.* iv. 3. 11. — 42. *Quid ea narrat?* Comp. *Andr.* ii. 6. 3. — 45. *Nisi*. For *sed.* — *Ex ipsa*. "Of the Corinthian old woman herself." — 46. *Interii*, &c. Syrus is alarmed, fearing that, by the discovery of Antiphila, their plot on Menedemus would be baffled, and their imposition on Chremes detected.

51. *Quam timui male*. "How much I feared." Comp. *Hec.* iii. 2. 2. — 53. *Non licet*, &c. "Men cannot always be as they desire, but must be governed by their fortunes still." This he says by way of palliating the cruelty of his former orders to put the child to death. — 54. *Nunc ita*, &c. Formerly, when my fortune was small, I could not afford to bring up a daughter; but now, that I am *in lauta et bene aucta parte*, (as Syrus afterwards expresses it,) I am very willing to have one. — *Olim nil minus*. For I was poor then. Here ends the act in some editions, and by the discovery of Antiphila, to all appearance, the main story of the piece. The following observation on the great art of our poet, in continuing it through two acts more, is extremely just and ingenious. What would become of the piece, says Diderot, which Terence has called the *Heauton Timorumenos*, if the poet had not, by an extraordinary effort of genius, contrived to take up the story of Clinia anew, and to weave it in with the intrigue of Clitipho?

ACT IV. SCENE II.

In the former scene Syrus was present at the discovery that Antiphila was the daughter of Chremes. He also appears to be not a little concerned at it, apprehending that it may be of ill consequence to himself. The rest having gone into the house to inquire further of the ring, he is left alone upon the stage, full of this notion, and contriving with himself how he may best avoid the threatening danger.

This scene consists of Tetrameter Iambics Acatalectic.

1. *Nisi me animus fallit*. Comp. iv. 1. 1; *Hec.* v. 1. 2. Madame Dacier, and most of the later critics, who have implicitly followed her, tell us, that, in the interval between the former scene and this, Syrus has been present at the interview between Chremes and Antiphila within. The only difficulty in this doctrine is how to reconcile it to the apparent ignorance of Syrus, which he discovers at the entrance of Clinia. But this objection, she says, is easily answered. Syrus, having partly heard Antiphila's story, and finding things likely to take an unfavourable turn, retires to consider what is best to be done. But surely this is a most unnatural impatience at so critical a juncture: and after all, would it not be better to take up the matter just where Terence has left it, and to suppose that Syrus knew nothing more of the affair than what might be collected from the late conversation between Chremes and Sostrata, at which we know he was present? This at once accounts for his apprehensions, which he betrayed even during that scene, as well as for his imperfect knowledge of the real state of the case, till apprised of the whole by Clinia. — 2. *Oppido*. An adverb having the same signification as *valde*, "much," or "very

much." Comp. *Hec.* ii. 1. 41. — *Meæ copiæ*. "My plans are so thwarted, that I do not know how to turn myself." The original is a metaphor from an army shut up in a narrow pass, and unable to extricate itself. — 3. *Nisi aliqua video*. "Unless I can by some means devise how," &c. *Aliqua* for *aliqua via*, or *ratione*. For *video* see *Andr.* ii. 2. 36. — *Resciscat*. Comp. *Phorm.* iv. 1. 19. — 4. *Posse me fallere*. Comp. iii. 3. 47. — 5. *Nihil est*. "That hope is flown." — *Triumpho*, &c. "I triumph if I can but come off with a whole skin;" or, "if I can escape unhurt." *Tecto latere* for *sine clade*. Some refer this, says Patrick, to the custom of punishing slaves, *qui nudi latera et pendentes cædebantur flagris*. But it is, more probably, he adds, a continuation of the military allusion. For an army, hard pressed, regards it as a victory to be able to retreat without loss: and in these cases it is the general's chief care to cover the flanks and rear, the greatest danger being from an attack upon them. Ruhnken is also of this opinion. Comp. *Cæs. B. G.* i. 25; *Hor. Sat.* i. 3. 59; *Tibull.* i. 4. 46. — 6. *Bolum*, &c. "That such a morsel should be so suddenly snatched from my very jaws." *Bolus*, βόλος, signifies "a lump thrown to a dog." It is called *offa* by Virgil, *Æn.* vi. 420.

7. *Quid comminiscar?* "What shall I devise?" — *Ratio ineunda*. Comp. *Phorm.* ii. 2. 30; *Cic. ad Div.* v. 20. — *De integro*. "Anew." Comp. *Andr.* Prol. 26; *Adelph.* i. 2. 74. — 8. *Nil tam difficile*, &c. Menander: Ἀλωτὰ γίγνεται ἐπιμελεία καὶ πόνος Ἀπαντα. — *Investigari*. "To be found out by careful tracing." *Investigare* properly signifies "to find out by the prints of the feet;" and is a word appropriated to hunting. Hence "to discover." Comp. *Curt.* viii. 4. — 9. *Quid, si hoc nunc sic incipiam?* "Suppose I should now set about it thus?" These deliberations, as they are here represented, are extremely natural. They give us the idea of a man in danger, and greatly perplexed how to extricate himself and compass his ends. He falls upon several methods and again rejects them one after another, till at last one contrivance offers that pleases him. This we shall meet with in the following scenes. — *Nihil est*. Comp. *Andr.* ii. 2. 3. — 11. *Retraham*. He speaks here of the money as of a fugitive slave, whom he was in hopes of being still able to recover. But this allusion in the Greek of Menander, whence it was taken, must have been far more pointed, because the word χρυσός signifies "gold," and is also the name of a slave, *Chrysis*. See the commentators on Anacreon, *Od.* lxi. 1. Fugitive slaves, when retaken, are properly said *retrahi*. Comp. *Livy*, ii. 12; *Sueton. Aug.* c. 17. — *Tamen*. For *tandem*. Comp. iii. 2. 1.

ACT IV. SCENE III.

Clinia, by this time, had been informed of all that had happened and that Antiphila was found to be Chremes' daughter. Nothing could fall out more happily for him, than that one whom he so entirely loved should prove to be of equal rank with himself, and such as he might marry even with his father's consent. He is, therefore, here brought upon the stage triumphing in his good fortune. It is not so with Syrus. This discovery is likely to prove fatal to him. Clinia, he foresees, will be for claiming his mistress, and then all must come

out. To prevent an accident so unlucky for him and Clitipho, he applies to Clinia, that he will not be so far transported by his good fortune, as to pursue only what appeared best for himself, without any regard for his friend; but as every thing had now succeeded to his wish, he will consent to defer his happiness for a day, till what respects Clitipho shall be put on the right footing. Clinia, for some time abandoned to the excess of his joy, minds nothing of what Syrus says to him, nor can he answer any other way than by exclamations on his good fortune. But at last recollecting himself, he consents, not without some reluctance, to what Syrus requests of him.

The first twenty-nine verses of this scene are Tetrameter Iambics Catalectic. Verse 30 is a Trimeter Iambic. The remaining verses are Tetrameter Trochaics Catalectic.

1. *Nulla mihi res, &c.* "The greatest misfortune, henceforward, that can befall me, cannot give me any uneasiness; such is my joy, so full and absolute." Similar to this is the exultation of Pamphilus, *Andr.* v. 5. 4. — 3. *Dedo patri me.* Comp. *Andr.* i. 1. 36; *Eun.* v. 8. 9. — *Frugalior, &c.* "More temperate than even he can wish." — 4. *Nil me fefellit.* [*Syrus overhearing.*] "I am not deceived: the girl is acknowledged to be Chremes' daughter." — 5. *Istuc.* [*To Clinia.*] — 6. *Quidni?* Comp. v. 1. 34. What Syrus tells Clinia, observes Madame Dacier, that he "was present all the while," makes it probable that he went in along with Chremes and Sostrata, and that, of consequence, there the third act ends. To this may be objected what Syrus says in the fourth verse of this scene:

Nil me fefellit: cognita est, quantum audio hujus verba.

For any one may readily say, that as Syrus knew not of Antiphila's being discovered to be Chremes' daughter, but "by what he overheard Clinia say," this is a clear sign he was not personally present at the discovery. But this difficulty, she adds, may be easily obviated. Syrus enters with Chremes and Sostrata; he hears what Antiphila says to them; and seeing how it is likely to be, and the disasters that threaten himself, he has not patience to wait the end, but runs out to think of his misfortune, and, if possible, to contrive some method to prevent it. — 7. *Cuiquam.* Comp. *Andr.* iv. 1. 2; iv. 3. 1. — *Commode.* Comp. *Hec.* i. 2. 33; *Plaut. Capt.* iii. 5. 42. — 9. *Quam illius.* "As on Antiphila's account."

10. *Ita credo.* A formula of politely assenting to any thing. Comp. *Andr.* v. 4. 36. — *Da te mihi vicissim.* "Give me a moment's hearing in my turn." Comp. *Adelph.* v. 3. 52; *Cic. ad Div.* ii. 8; and see Heins. on *Ovid, Epist.* xvi. 16. — 11. *Amici res, est videndum, &c.* "Your friend Clitipho's business must be attended to." — 12. *Ne quid de amica nunc senex.* Supply *sciat.* "That Chremes may not make any discovery with regard to Bacchis." — *O Jupiter.* We have here a beautiful scene of the joy of Clinia on the one hand, and the anxiety of Syrus on the other. Each speaks agreeably to his character and circumstances. It would have been preposterous to suppose that Clinia, in so great a flow of joy, could attend to any thing but his present good fortune. It must be importunity and repeated entreaties in Syrus, that will bring him to hearken to what he says. — 13. *Nubet mihi.* Comp. *Andr.* v. 6. 7; *Eun.* v. 4. 5. — *Siccine mi interloquere?* "Will you thus interrupt me?" — 14. *Fer me.* "Bear with me." — *Vero.* This

particle, says Calpurnius, is frequently used in irony, as in Virg. *Æn.* iv. 93. *Egregiam vero laudem, et spolia ampla refertis.* — 15. *Deorum vitam.* “The highest felicity.” Comp. *Andr.* v. 5. 3; Virg. *Ecl.* iv. 15; Hesiod, *Ἔργ.* 112. *Ἀπὶ, from apiscor*; the same as *adepti* from *adipiscor.* Comp. Livy, iv. 3; and see Bentley on *Phorm.* ii. 3. 59. — *Sumo.* *λαμβάνω.* — 16. *Hoc non ages.* Comp. *Andr.* i. 2. 15. — *Videndum est.* See vs. 11. Comp. *Hec.* v. 1. 3. — 18. *Hic.* In the house of Chremes. — 19. *Noster.* Supply *senex.* See vs. 12. — 20. *Si abduxeris.* Comp. *Adelph.* ii. 1. 44.

21. *Istoc nihil est.* “Nothing is more opposite to my marriage than this plan of yours.” — 22. *Quo ore, &c.* “With what face shall I accost my father?” Comp. *Phorm.* v. 7. 24; v. 8. 53; *Eun.* iv. 7. 36. So *quo vultu* in Ovid, *Epist.* vi. 145. — *Tenes?* “Do you understand me?” Comp. *Andr.* ii. 2. 12. — 23. *Quin nolo mentiare.* “Nay, I would not have you tell a falsehood.” — 24. *Jubeo.* Comp. *Eun.* ii. 3. 98. — 26. *Bonam atque justam, &c.* [*Ironically.*] — *Oppido.* Comp. iv. 2. 2. — 27. *Scilicet.* A particle of indignation and irony. Comp. Virg. *Æn.* iv. 379. — *Ut celet.* “To keep it hid from your old gentleman,” that Bacchis is the mistress of Clitipho. — 28. *Immo.* A negative here; “Nay, but.” — *Recta via.* “In a straight-forward way,” without equivocation. *Recta via* here is the same as *aperte*, vs. 24. See Broukhus. on Propert. ii. 25. 46. — *Ordine omnem.* Comp. *Eun.* v. 4. 48. — 29. *Prodis.* Comp. iii. 1. 70; *Hec.* iv. 4. 50. — 30. *Ille.* Clitipho. — *In tuto.* The words of Syrus above, vss. 11 and 17.

31. *Palmam do.* “I give the palm to this advice,” *i. e.* I highly approve of it. A metaphor from rewarding victors. Comp. *Eun.* v. 4. 8; *Phorm.* Prol. 17. We are here to suppose Syrus endued with a great share of penetration. He already understood the disposition of both the old men, and what were their several designs; and had formed in his mind the whole plot he was going to put in execution. From what had passed between Chremes and him, he knew that whatever was said to Menedemus, would with the other pass for a story formed to impose upon him; so that when the whole truth was told to Menedemus, were he again to repeat it to Chremes, it would gain no credit, as Syrus would beforehand inform him that all this was said with no other view but to make Clinia easy with his father. And we find that this accordingly happens, till Menedemus at length, by reasons that are irresistible, convinces Chremes that it is the truth. This scheme, it must be owned, is well concerted, and shows great cunning in the contriver. No wonder then if Syrus is so highly pleased with it, and talks of it in so boasting a manner. — *Me effero.* The same as *me jacto*, or *glorior*: “I boast.” Comp. *Flor.* i. 26. — 33. *Cum.* For *etsi*.

36. *Non committet.* Supply *mihi*: “He will not grant me his daughter.” Comp. *Andr.* i. 5. 6. — 37. *Quid me fiat.* *τί μοι γένοιτο.* The usual phrase is, *quid de me fiat.* — *Parvi pendis.* Some MSS. and ancient editions have *parum curas*, which is a mere interpretation of these words. Comp. *Hec.* iii. 5. 63. — 38. *Malum.* An interjection: “Why, the plague! do you think I would have you counterfeit for ever?” — *Ætatem.* Comp. *Eun.* iv. 5. 8. — *Id assimularier.* Comp. ii. 3. 91, 92. — 39. *Unus est dies, &c.* “But a single day, to give me time to bubble Chremes of the money . . . Peace! not an hour more.” *Dum* for *quoad*. For *pax!* see note on ii. 3. 50. — 40. *Tantum sat habes?* “Do you think so short a space sufficient?” *Tantum* sometimes diminishes.

Comp. Cæs. B. G. vi. 35. — 41. *Quid si? redeo ad illos*, &c. "What if? . . . I allude to those who say, What if the sky should fall?" The common reading is *Quid si redeo ad illos*, &c. Guyetus reads *quid si rideo*. Syrus jeeringly repeats the words of Clinia, *quid si?* Clinia could not easily be divested of his fears; for it is natural when we have much at stake to be very solicitous about it. Syrus, impatient at so many delays, and confident too that there is no danger, endeavours to make them appear ridiculous and absurd; and for that purpose has recourse to a proverb which denoted fears the most foolishly grounded, such as only people ignorant in the highest degree could yield to.

42. *Quasi non ea*, &c. "As if that were not in your power." Comp. Cic. Att. iv. 2; Vatin. c. 17; Sueton. Aug. c. 13. — 43. *Quo velis*, &c. Constr. *ut te exsolvas in tempore quo metu velis*. — 44. *Age, age*, &c. Clinia, at length overcome by the arguments of Syrus, submits to the plans of that crafty slave. Comp. ii. 3. 91. — *Optume*. "Opportunely." Comp. iv. 5. 9; v. 5. 2. This word is, in most editions, separated from the following words: *Optume!* "That's excellent!" referring to what Clinia had just said, *Age, age*, &c.

ACT IV. SCENE IV.

Bacchis had been drawn from town by a promise of ten minæ, which Syrus had made. She, who had as yet heard nothing of the money, begins to be impatient, and, to rouse them effectually, talks aloud to her maid Phrygia, in the hearing of Syrus, pretending to give them the slip. Syrus, in a great fright, begs her to call back the maid, assuring her that he will procure the money for her instantly; but that in the mean time, to forward his project, it is necessary for her, and her whole train, to go over to Menedemus, to which at last, with some difficulty, she yields.

The metre is Tetrameter Iambic Catalectic.

1. *Satis pol*, &c. [*Bacchis, to herself.*] — *Proterve*. "Rashly," or "inconsiderately." Comp. iv. 6. 10; *Hec.* iii. 5. 53. — *Syri promissa*. Comp. ii. 3. 88. — *Induxerunt*. "Inveigled." Comp. *Andr.* ii. 3. 25. — 2. *Decem minas, quas*. By Antiptosis for *decem minæ, quas*, which is a favourite construction with Terence. Comp. iv. 1. 41; *Eun.* iv. 3. 11; and *Andr.* Prol. 3. The *decem minæ* are put in apposition with *promissa*. — *Pollicitus*. Calpurnius makes this distinction between *polliceor* and *promitto*: *Pollicemur sponte, promittimus rogati*. — *Quod si*, &c. Constr. *Quod si is nunc deceperit me, sæpe veniet obsecrans me frustra ut veniam*, i. e. *Syrus sæpe frustra obsecrabit me ut veniam*. — 4. *Aut cum*, &c. "Or when I have agreed, and fixed a time, of which he shall have given his master notice, and Clitipho is all agog with hope, I'll fairly jilt them both, and not come near them." — *Constituero*. Comp. *Andr.* i. 5. 34. — 5. *In spe pendebit animi*. *Pendere animi* signifies "to be all doubt and anxiety." Comp. *Phorm.* i. 4. 10; Cic. *Tusc. Qu.* i. 40; Livy, vii. 30. The construction is, *cum Clitipho pendebit animi, in spe*. — 6. *Syrus mihi tergo pœnas pendet*. "Syrus shall make atonement to me with his back." This was always the punishment threatened to slaves, and what they naturally expected when they offended. Comp. *Hec.* i. 2. 33; Plaut. *Asin.* ii. 4. 77.

7. *Promittit*. "Threatens." Comp. Virg. *Æn.* ii. 96. In like manner *minari* is sometimes put for *promittere*. Clinia here speaks apart to Syrus. — 8. *Dormiunt*. "They sleep;" *i. e.* they are in fancied security. Comp. *Phorm.* v. 8. 18. Hedelin interprets this literally: but surely nothing can be more plain, from the whole tenor of the scene, than that it is merely metaphorical, as Menage justly argues. — *Egopol*, &c. "In faith, I'll rouse them." Comp. *Andr.* v. 2. 23. — 9. *Audistin' modo*, &c. This is a story invented merely to frighten Syrus. [*She speaks aloud.*] Constr. *Audistine villam Charini, quam iste homo modo demonstravit*. This passage alone is a sufficient proof, that the feast of Bacchus, mentioned in this play, was "the Dionysia in the fields," and, consequently, that the scene is not laid in Athens, but in the country. — 11. *Curriculo*. "In all haste." *Curriculum* is properly the space marked out to be run over by such as are contending in the race. Hence *curre* and *percurrere curriculo* denote the greatest speed in running. — *Apud eum*. "At his house the captain celebrates the Dionysia." *Agitat* for *celebrat*. Comp. *Hec.* i. 2. 18. *Agitant convivia patres*, Ovid, *Met.* vii. 431, on which see Burmann, and Drakenb. on Sil. Ital. xv. 420. Add Cic. *Verr.* ii. 114.

12. *Quid hæc cæptat?* [*Syrus, behind:*] "What is she about?" *Cæptare* signifies "to attempt," or "to be about doing any thing." — *Asservari*. "Detained against my will." Comp. *Andr.* v. 2. 24. — 13. *Verba me his daturam*. "I will deceive them." — 14. *Perii hercle!* [*Syrus says this to himself.*] — *Bacchis, mane, mane*. [*Comes forward.*] These single words, spoken in haste, and with great earnestness, serve well to mark the great fright that Syrus is in; and accordingly we find he mentions the money, and promises it instantly, as one ready to undertake any thing to hinder her from putting her present threats in execution. — 15. *I*. [*To Phrygia.*] "Go." — *Quin est*, &c. "Nay, but the money is ready for you." — *Quin ego*, &c. "Nay, then, I stay." [*Bacchis jeeringly mimics the words of Syrus.* — *Phrygia returns.*] — 16. *Ut lubet*. [*Carelessly:*] "When you please: do I press you?" — *At scin' quid, sodes?* Supply *faciendum es*: "But, prithee, do you know what you must do?" — 17. *Transeundum ad M.* Plautus omits the preposition in *Stich.* iii. 1. 33, but inserts it in *Epid.* v. 1. 51. — *Et tua pompa*. "You and your equipage." Comp. iii. 1. 42. — 18. *Quam rem agis?* "What are you at now, villain?" — *Argentum cudo*. "I am coining the money," *i. e.* trying to obtain it. Comp. Plaut. *Most.* iv. 2. 11.

19. *Dignam me putas*, &c. "Do you think me a fit person to play your jests upon?" — *Non est temere*. "It is not without reason," *i. e.* I am not acting unadvisedly. — 20. *Etiam tecum hic res mihi est?* [*Addressing herself to Clinia.*] "And am I still to pass here for your mistress?" *Etiam* for *adhuc*. Comp. *Andr.* i. 1. 89; iii. 2. 23; *Hec.* v. 1. 19. — *Tecum res mihi*. Comp. *Eun.* iv. 6. 21. — *Hic*. In the family of Menedemus. — *Minime*. [*Syrus, who alone had any knowledge of this plot, answers for Clinia:*] "Certainly not. I give you your own, Clitipho." For this interpretation we are indebted to Bothe. On this verse, Patrick observes: There is some difficulty in this passage; nor, indeed, have almost any of the commentators made tolerable sense of it. Madame Dacier has offered an explanation, that seems to bid fairest for being received. Syrus having proposed to Bacchis to go over to Menedemus, she answers: "What, would you have me go

there for? Have I any business or concern with you at his house; or ought I go there out of complaisance to you, because you desire it?" [*Syrus replies:*] "No, but out of complaisance to yourself, because upon your going over to him depends the success of my project for getting the money." It seems to me, says Colman, that the poet's intention is no more than this: Bacchis expresses some reluctance to act under the direction of Syrus, but is at length prevailed on, finding that he can by those means contrive to pay her the money which he had promised her.

23. *Quamobrem?* Comp. *Andr.* v. 2. 21. — *Ne quæras.* Comp. *Hec.* v. 3. 2. — *Quæ attulerunt.* Comp. iii. 1. 42. — 24. *Sumtum.* To get rid of a woman so expensive, with all her train, must, without doubt, be a great ease to Chremes, especially as he had already complained of the great charge they put him to. Comp. iii. 1. 39. His hopes, therefore, seemed well founded: but he was not at the same time aware, that it threatened him with a considerable loss, as by this means chiefly Syrus would be able to extort from him the money he wanted. — 25. *Næ ille, &c.* "Troth, he little knows with how much loss this small gain threatens him;" alluding to the ten minæ, that Chremes will have to pay to Clitipho for Bacchis. — 26. *Tu nescis, &c.* "If you are wise, Dromo, seem not to know that which you do know," i. e. that Bacchis is the mistress of Clitipho. — *Mutum dices.* Supply *me.* [*Exit Dromo, with Bacchis' servants and baggage, into the house of Menedemus.*]

ACT IV. SCENE V.

In this scene we have the continuation and success of Syrus's project. Chremes, agreeably to his character of a good-natured and friendly man, is here introduced, expressing his concern for his neighbour Menedemus, to whose lot it is now fallen to feel the weight of this expensive train; and the more so, as he foresees that he is likely to continue under the burden for some time. While thus musing, he perceives Syrus, and renews the former conversation about deceiving Menedemus: to which Syrus gives so artful a turn, as to persuade him to give with his own hands the money to Clitipho, and order him to carry it to Bacchis.

This scene consists of Trimeter Iambics.

1. *Vicem miseret me.* Here we have *miseret* with two accusatives. See Perizon. on Sanct. Min. ii. 3. Some think the second accusative, *vicem*, governed by *propter* understood. — 2. *Tantum devenisse ad eum mali.* "That so great a burden has passed over to him;" meaning Bacchis and her harlot family. — 3. *Illanccine mulierem alere, &c.* "What, support that expensive woman, with such a crowd of servants?" *Familia* for *servis et ancillis.* Comp. Phædr. iii. 19. 1; Sal. Cat. c. 50. — 4. *Hosce aliquot dies.* "For some days to come." — 5. *Ita magno desiderio, &c.* "The absence of his son was so great a loss to him." Bentley pronounces this verse to be spurious. — 7. *Quotidiano.* Supply *tempore.* "Daily." Comp. Cic. Verr. iv. 8; Plaut. Capt. iii. 5. 67; Rutil. Lup. i. 11. — *Modum.* See note on *Andr.* v. 1. 7. — 9. *Syrum optume eccum.* [*Seeing Syrus:*] "But yonder is

Syrus in good time." The mutual artifices of these two are set off with all the enlivening circumstances of which they are capable. Chremes rejoices to meet with Syrus, that of him he might learn how the plot against Menedemus was managed and succeeded. Syrus, again, was no less pleased to meet with Chremes, whom he afterwards greatly over-reached without being in the least suspected. — *Cesso hunc adoriri?* "Do I hesitate to go up to him?" Comp. *Andr.* iii. 1. 21.

10. *Quid est?* These are the words of Chremes, anxious to learn of Syrus how the plot was going on. Madame Dacier and Westerhövius think they should be given to Syrus; because *quid est?* was the common answer of a person called by another. — *Jamdudum.* "Long since," or "for a long time." Comp. *Eun.* iv. 5. 8. — *Dari.* Supply *obviam.* Or *mihi dari* simply will signify "to be thrown in my way." — 11. *Videre.* For *videris.* — 12. *De illo, &c.* "Of the thing we lately spoke about?" Comp. iii. 3. 47. — *Dictum ac factum.* "Instantly." *Ἀμ' ἔπος, ἄμ' ἔργον.* See note on *Andr.* ii. 3. 7. Chremes understood this of the money, but Syrus meant it with regard to the lovers. — 13. *Bonan' fide?* "In earnest?" — *Non possum pati.* "I can't forbear." Comp. *Eun.* i. 1. 7. — 15. *Faciam boni tibi aliquid.* A formula of returning thanks. Comp. *Adelph.* v. 5. 6. — *Ac lubens.* Comp. *Andr.* ii. 1. 37; *Eun.* iii. 5. 43. — 16. *At si scias, &c.* Comp. *Eun.* ii. 3. 64. 17. *Vah! gloriare evenisse, &c.* Syrus, in answer to Chremes, insinuating his desire to know what was done with Menedemus, said, *De illo quod dudum? dictum ac factum reddidi.* Whence Chremes conjectured, that Menedemus had been already deceived, according to the schème concerted between them: and so much the more, as Syrus, afterwards, upon being further interrogated, answers *bona (fide).* Syrus, then seeing that Chremes was highly pleased, and commended him, could not resist the vanity of endeavouring to heighten the merit of his artifice, *At si scias quam scite in mentem venerit.* [*Here Chremes checks him:*] "Do you boast of it? Do you want to make it appear greater than it is?" [*Syrus answers:*] "No, indeed, I only speak the truth."

22. *Dic sodes.* "Prithee, tell me your real sentiments." — *Nimum, inquam.* "Excellent, I say." — *Immo, sic satis.* [*With pretended modesty:*] "Yes, tolerably so." Comp. iii. 1. 49. — 23. *Super fallaciæ est.* For *superest fallaciæ.* "But only hear what a stroke of deception is behind." — 27. *Posci.* For *peti.* "He will request his father to ask her for him." Calpurnius remarks here: *Petimus aliquid precario: poscimus imperiose; postulamus jure.* — 28. *Tardus es.* "You are dull." Comp. Virg. *Ecl.* x. 19. — 30. *Qui.* For *quo argento.* [*Here Syrus artfully breaks off, in order to raise the suspicions of the old man.*] Comp. iv. 8. 14. — *Comparet.* For *emat.* Comp. Cic. *Att.* xii. 19. — 31. *At ego illi, &c.* "But to him I neither give nor betroth my daughter." *Despondere,* "to promise in marriage," is properly said with respect to a daughter. Hence *sponsa.* The father of a young man is also said *despondere* when he "promises" that his son will marry the wife that is offered to him. Comp. Cic. *Att.* i. 3; Tacit. *Agric.* c. 9. See note on *Andr.* i. 1. 75. — 32. *Homini?* "To such a man?" Comp. *Andr.* v. 1. 10. — 34. *Non meum 'st simulatio.* *Meum* for *mei moris.* Comp. iii. 2. 38. Many editions have *mea est.* — 35. *Ita tu istæc tua misceto, &c.* "Contrive your own plots as you please,

don't make me a party to them." Comp. v. 2. 22.—36. *Ut ei despondeam?* "How can I betroth my daughter to a man to whom I will not give her?" —38. *Tantopere jussuras.* Comp. iii. 2. 36.—39. *Eo.* For *ideo.* The particle *quia*, or *quod*, is generally placed after this particle. Comp. Cic. *Att.* xiii. 35. — *Istuc æqui bonique facio.* "I am not concerned about it." *Istuc*, the plot against Menedemus for obtaining the money. So in Livy, xxxiv. 32, *nos æqui bonique facimus*, "we rest content." Cicero, *Att.* vii. 7, omits the conjunction: *animus meus istuc æqui boni facit*, "my mind takes all that in good part." Comp. *Phorm.* iv. 3. 32; and see Perizon. on Sanct. *Min.* ii. 3. — 40. *Cum maxime.* "Οτι μάλιστα. "By all means."

42. *Fiat.* For *fiet.* "It shall be done." — *Aliud.* Supply *consilium.* Comp. *Andr.* iv. 1. 46. — 43. *De argento.* Comp. iii. 3. 40. — 45. *Eo nunc confugies.* Comp. iii. 1. 78. — *Mea.* Supply *interest.* — 46. *Illa.* The Corinthian old woman. Comp. iii. 3. 39. — 47. *Vere illud dicunt.* "This, which is in every one's mouth, is a true proverb." Comp. *Adelph.* i. 1. 3; v. 8. 32. *Verum* was the reading prior to Bentley's edition. It is used for *vere* in Livy, xxxv. 19. — 48. *Jus summum*, &c. "The strictest law is oft the highest wrong." This saying had passed into a proverb; to which we have something analogous in our language, in the common saying, "The more law, the less right." Comp. Cic. *Off.* i. 10. Menander probably made use of it in this very play, as the same sentiment is to be found among his fragments:

καλὸν
Οἱ νόμοι σφόδρ' εἰσὶν, ὃ δ' ὁρῶν τοὺς νόμους
Δίαν ἀκριβῶς, συκοφάντης φαίνεται.

"The law, 'tis true, is good and excellent;
But he who takes the letter of the law
Too strictly, is a pettyfogging knave."—*Colman.*

This fragment is found in Stobæus, *Serm.* 185.

49. *Haud faciam.* "I will not make these evasions," but give her the money. — *Immo aliis si licet, tibi non licet.* "Nay, though others may evade it, you cannot." — 50. *Omnes te*, &c. "For all the world imagines you have acquired a fair and ample fortune." *Lauta*, "Wealthy," "rich," "opulent," "splendid." Comp. Cic. *Rabir.* c. 14; *ad Div.* xiii. 32. *Aucta.* Comp. Livy, iii. 68, *Re fortunaque auctior.* Lucan, viii. 250, *Auctus opes*, for *opibus*. In Nepos, *Thrasyb.* c. 2. we read *auctæ opes*: and in Cic. *Catil.* iv. 9, *auctæ exaggeratæque fortunæ.* *Esse in re* is rather unusual. The line cited from Horace, *Epist.* i. 16. 68. is not by any means similar. The old reading was, *Omnes te in lauta, et bene acta parte putant.* Palmarius proposed, *Omnes te in lauta et bene uncta parte putant*; which is approved of by Burmann on Petron. c. 43. For our reading we are indebted to Bentley. — 51. *Quin egomet*, &c. "Well, I will myself take the money to Bacchis." — 52. *Quia enim*, &c. "Because the suspicion of being her gallant is now transferred to him." — 54. *Id.* The circumstance of his being her gallant. — 55. *Conficiam facilius*, &c. "I shall accomplish more easily what I design." *Conficiam* has a double meaning; for we also find *conficere argentum*, as in *Eun.* v. 4. 6; *Phorm.* v. 5. 3. Chremes little suspected the real intent of these words, otherwise he would not have been so forward in bringing the money. He understood it of their plot against Menedemus. We are to sup-

pose that Syrus, when he said this, turned towards the spectators, and, by some significant looks and gestures, made them sensible of his purpose, that under a show of plotting against Menedemus, he was making his own master the dupe of his cunning. — 56. *Ipse adeo adest.* “So here he is.” Comp. Cic. *pro Arch.* c. 6. — *Effer argentum.* “Bring out the money.” Comp. *Eun.* iv. 6. 15; Virg. *Ecl.* viii. 64.

ACT IV. SCENE VI.

Clitipho had been ordered to take a walk somewhere, and leave the lovers at liberty. He was obliged to comply, but with great reluctance; and highly offended at Syrus, who had made the malicious proposal. We have him here returning; and still under discontent, which breaks out upon Syrus, as soon as he comes up to him; but when he hears that the project has succeeded, and that he is just then to receive the money, he changes his note, and wants again to be in favour with Syrus.

This scene consists of Trimeter Iambics.

1. *Nulla est, &c.* [*Enter Clitipho, speaking to himself.*] — 2. *Vel hæc deambulatio.* “Even this walk.” Comp. iii. 3. 26. Ruhnken observes that the particle *vel* here has the signification of *ut alia omittam, ut de aliis taceam.* Comp. *Hec.* i. 1. 8; and see Broukhus. on Tibull. i. 9. 60. — 3. *Quam.* For *quamvis.* — *Ad languorem dedit.* For *languidum fecit.* Comp. Plaut. *Asin.* iii. 2. 28. — 5. *Aliquo extrudar.* Comp. iii. 3. 25; *Eun.* iv. 3. 25. — 6. *Quantum ’st.* For *quotquot sunt.* Comp. *Phorm.* v. 7. 10; Catull. iii. 2; Hor. *Epod.* v. 1; Livy, iii. 25. — 8. *Comminiscere.* For *comminisceris.* “You are contriving.” — 9. *Ubi.* For *quibus.* Comp. v. 1. 43; *Eun.* ii. 3. 21. — *Ibin’ hinc quo dignus es?* “Get you hence, as you deserve.” — 10. *Protervitas.* “Ill-timed forwardness.”

12. *Næ me istuc, &c.* “Really, I am glad you told me this before you had the money.” — 14. *Quid igitur, &c.* These words come with a milder air and countenance, that shows him under some concern for his former rashness. When he hears that the money is ready, he changes his behaviour, and endeavours to excuse what his resentment had prompted him to say: “What would you have me say to you, who have created me so much trouble, and tantalized me by a sight of my mistress, when I am now excluded from her presence?” — *Abiisti.* “You went and brought.” — 16. *Jam non sum iratus.* This is extremely natural and happy. Syrus was aware that he had mortified Clitipho extremely by what he had done, and that one of his impatient temper could not easily brook it. His own project, too, had succeeded to his wish, and this had put him in extreme good humour. He had a satisfaction in thinking he could make Clitipho happy, and was, at the same time, impatient to acquaint him with his address and good fortune. All these together make him forget Clitipho’s ill-timed anger, and accept of his defence. — 17. *Apud nos.* “At our house.” — 18. *Bono animo es.* “Have courage.”

19. *Quod ei es pollicitus.* Comp. ii. 3. 88. — *Garris.* “You talk nonsense.” — 20. *Ludis.* For *illudis.* Comp. *Phorm.* v. 7. 22. — *Experibere.* Archaically for *experiere.* “You shall find it so in reality.” Comp. *Eun.* iv. 7. 19. — 21. *Deamo.* For *valde amo.* Comp. v. 1. 79. — 22. *Cave, quicquam admiratus sis.* “Beware of appearing surprised

at what your father does," *i. e.* in giving you the ten minæ for Bacchis. — 23. *Obsecundato*. "Be obsequious in all." — *In loco*. Comp. *Adelph.* ii. 2. 8. Verses 22 and 23 are transposed in all the old editions. — 24. *Loquitor*. The second person, for *loquere*: "Say very little." *Paucula* here has a greater force than *pauca*.

ACT IV. SCENE VII.

Chremes returns with the money, which he gives to Clitipho, to carry to Bacchis; who, notwithstanding the lessons of Syrus, could not stifle his astonishment at a thing so unexpected, and to him unaccountable. Syrus is, therefore, obliged to quicken, and in a manner force him along with him: when the old man, left alone upon the stage, falls into a train of profound reflections upon human life, and the power of custom.

The metre is the same as in the former scene.

1. *Ubi Clitipho nunc?* [*Enter Chremes.*] Comp. *Andr.* iii. 5. 1; *Eun.* ii. 3. 4. — *Eccum me, inque.* [*Syrus aside to Clitipho:*] "Say, here I am." The imperative *inque* does not occur elsewhere in the Latin classics. — 2. *Quid rei esset, &c.* [*To Syrus:*] "Have you told Clitipho how this affair stands?" — *Pleraque omnia.* Comp. *Andr.* i. 1. 28. — 3. *Cape, &c.* [*To Clitipho.*] Comp. *Eun.* iii. 5. 47. — *I: quid stas, lapis?* "Go: why do you stand, block?" Comp. *Andr.* v. 6. 15. *Lapis*, a reproachful term applied to a stupid person. Comp. v. i. 4. and 44; *Hec.* ii. 1. 17. — 4. *Quin accipis?* "Why don't you take it?" *Quin*, for *cur non*, when used interrogatively. — *Cedo sane.* [*Clitipho to his father:*] "Well, give it me." — *Sequere hac, &c.* [*Taking Clitipho by the arm.*] — 5. *Tu hic nos, &c.* [*To Chremes.*] Comp. *Andr.* v. 6. 14. — *Opperberere.* Archaically for *opperieris*. — 6. *Nam nihil, &c.* [*Exeunt Clitipho and Syrus.*]

7. *Minas quidem, &c.* [*Chremes alone.*] — 8. *Quas pro alimentis, &c.* "Which I consider to be given for her board." *Duco* for *puto*, or *existimo*. — 9. *Ornamentis.* A dative; or it may be an ablative, depending on *pro* understood. — *Alteræ.* "Another ten minæ must be given to Bacchis for Antiphila's clothing." Comp. *Plaut. Stich.* ii. 1. 18; *Curc.* ii. 3. 65. — 10. *Hæc.* Antiphila. Some consider *hæc* as put for *hæ*, referring it to the twenty minæ; and for *apposcet* read *apposcent*. This interpretation is condemned by Bentley and Ruhnken. — *Dotis.* This genitive depends on *causa*, or *nomine*, understood. See Perizon. on *Sanct. Min.* ii. 3. — 11. *Quam multa, &c.* "How many things, whether just or unjust, are established by custom!" Comp. *Adelph.* v. 9. 33. This genuine reading has been preserved by Eugraphius, approved of by Fabricius and Guyetus, and restored by Bentley. The common reading was, *Quam multa injusta ac prava sunt moribus!* Madame Dacier proposed, *Quam multa injusta, justa fiant moribus!* "How many things, in themselves unjust, derive an appearance of justice from custom!" with this note: I am charmed with this sentiment, and still more with the good man's application of it. For, in fact, nothing can be more ridiculous, than that when a father bestows his daughter upon a man, he must also bestow part of his fortune with her. And, as a proof that custom only authorizes such a

practice, in ancient times the contrary was the case, money and presents being given to the fathers by those who demanded their daughters in marriage. — *Moribus*. For *consuetudine*. — 12. *Relictis rebus*. "Laying all other matters aside." — 13. *Aliquis*. "Some husband for Antiphila." — *Labore inventa*. "Acquired with so much industry." Comp. v. 4. 17; *Andr.* i. 1. 39.

ACT IV. SCENE VIII.

Bacchis was, by this time, gone over to Menedemus, and Clinia had applied to his father to obtain for him Chremes' daughter. The old man, overjoyed at this supposed reformation in his son, is represented here just coming out, and talking to himself, and declaring that he is now happy to find his son quite another man. Chremes, who overhears him, and continues still in the error taken notice of in the preceding scenes, wonders at his mistake, forgetting so soon what had been contrived between them; and at last, by entering seriously into conversation with him, endeavours to make him sensible of the whole plot, which, though Menedemus is persuaded to believe, he still persists in his resolution of indulging his son for the present.

This scene consists of Trimeter Iambics.

1. *Multo*, &c. [*Menedemus to himself.*] — 2. *Gnate*. An apostrophe to his absent son. — 3. *Resipisse*. An ancient form for *resipuisse*. So *sapisset* for *sapivisset*, Plaut. *Rud.* iv. 1. 8. See Voss. *Anal.* iii. 35. *Resipiscere* signifies "to return to a right understanding," "to repent." Comp. Plaut. *Mil.* iv. 8. 24. — *Ut errat!* "How mistaken!" Comp. Virg. *Ecl.* viii. 41. — *Te ipsum*, &c. "You are the very person—I was looking for you." Comp. *Adelph.* ii. 4. 2; *Andr.* i. 1. 124. — 4. *Serva, quod in te est*. "Preserve as much as is in your power," &c. *Quod in te est* for *quantum est in te*. Comp. iii. 1. 7; *Eun.* ii. 1. 8; *Adelph.* iv. 5. 58. Others render it: "Which is in your power;" or "'Tis in your power." — 5. *Cedo*. "Tell me." Comp. *Andr.* ii. 3. 9. — 7. *Quæso, quid hominis es?* "Pray what kind of man are you?" *Quid hominis es?* carries with it a severer reproof than *quis homo es?* Comp. *Andr.* i. 5. 15; *Hec.* iv. 4. 21; Cic. *Verr.* ii. 54. See Perizon. on Sanct. *Min.* iv. 4. — 8. *Quid sit dictum*. Comp. iii. 1. 63, &c.

10. *Ea res*. The extorting of the money. This passage is variously set forth in the old editions. Some have:

CH. *Ea res nunc agitur ipsa*. ME. *Quid dixti, Chreme?*

CH. *Erravi: sic res acta est*. ME. *Quanta spe decidi!*

CH. *Immo hæc, quæ apud te est, Clitiphonis est*

Amica. ME. *Ita aiunt*. CH. *Et tu credis?* ME. *Omnia*.

In others it stands thus:

CH. *Ea res nunc agitur ipsa*. ME. *Quid narras, Chreme?*

Immo, hæc quidem, quæ apud me est, Clitiphonis est

Amica. CH. *Ita aiunt: et tu credis?* ME. *Omnia*.

Thus in the Cambridge edition:

CH. *Ea res nunc agitur ipsa*. ME. *Quid dixti, Chreme?*

Erravi. CH. *Et quidem hæc quæ apud te est, Clitiphonis est*

Amica. ME. *Ita aiunt*. CH. *Et tu credis?* ME. *Omnia*.

Heinsius arranges the passage in the following manner :

CH. *Ea res nunc agitur ipsa.* ME. *Quid dixti, Chreme?*

Erravi. Sic res acta est, quanta de spe decidi!

CH. *Immo hæc quidem, quæ apud te est, Clitiphonis est*

Amica. ME. *Ita aiunt.* CH. *Et tu credis?* ME. *Omnia.*

Madame Dacier proposed :

CH. *Ea res nunc agitur ipsa.* ME. *Quid dixti, Chreme?*

CH. *Immo hæc quidem, quæ apud te est, Clitiphonis est*

Amica. ME. *Ita aiunt.* CH. *Et tu credis?* ME. *Omnia.*

Westerhovius reads :

CH. *Ea res nunc agitur ipsa.* ME. *Quid dixti, Chreme?*

Erravi, sic res acta est : quanta de spe decidi!

Immo, hæc quidem quæ apud me est, Clitiphonis est

Amica. Ita aiunt. CH. *Et tu credis?* ME. *Omnia.*

The verse, *Erravi, sic, &c.* is wanting in Vatican MS.; also in the codex Bembinus, and some of the earliest editions. Faërnus, Bentley, and the Bipont editors, have consequently expunged it. See ii. 3. 9.

13. *Et illam aiunt, &c.* "And they say, too, he wants to marry her : that, soon as I have consented, you may give him money," &c. *Illam.* Bacchis. — *Desponderim.* Comp. iv. 5. 31. — 14. *Comparet.* Comp. iv. 5. 30. — 15. *Id est profecto.* Menedemus is here at length convinced that Chremes had judged right of his son's disposition. And, indeed, putting together all that had been concerted between them, and comparing them with circumstances as they now offered, it was impossible not to come into this notion, appearances were so strong for it. Menedemus, who is not here distinguished for his penetration, but represented as a man of plain sense, would have acted quite out of character, not to be determined by reasons so probable. — *Amicæ.* "To Bacchis." — *Scilicet, &c.* "Be assured it will be given." — 16. *Ah ! frustra, &c.* "Alas ! my transports are all groundless, then." — 17. *Quidvis tamen, &c.* Comp. iii. 1. 56.

20. *Indulges.* Comp. i. 1. 99. — 21. *Perfice hoc, &c.* "As you have already begun to aid and advise me, continue your good offices ; make them lasting and perpetual." — *Perpetuo.* For *in perpetuum.* G. Fabricius reads *perpetuum.* — 22. *Dic convenisse.* "Say that we have met." This verb sometimes signifies "to agree" to any thing. — 25. *Desponsam.* "That my daughter is betrothed to him." — 26. *Ut poscat.* Supply *argentum.* The verb *poscere* is construed with two accusatives, one of the person, and another of the thing. Comp. Livy, i. 24. — 27. *Næ.* For *valde.* — 28. *Ut istam rem video.* "As far as I can judge." — *Istius obsaturabere.* "You will be heartily weary of him." Comp. Plaut. *Stich.* i. 1. 17. — 29. *Hæc ut ut sunt.* "Be those things as they may." — 30. *Si sapiēs.* Here we have a succession of futures. — 32. *Te scientem faciam.* "I will let you know." Comp. *Andr.* iii. 2. 28. [*Exeunt severally.*]

ACT V. SCENE I.

Menedemus is by this time convinced, from unavoidable circumstances, that Bacchis was not a pretended mistress of Clitipho, but so in reality. Menedemus had conceived highly of Chremes, as a man of

great acuteness and penetration; he even owns how far he is superior to himself in judgment, and how capable to advise him where, trusting to his own understanding, he was likely to be misled. These comparisons, so much to our own disadvantage, are always irksome and painful; nor can we avoid taking a certain ill-natured pleasure in finding a man, whom we had believed greatly our superior, brought down to our own level, or perhaps to a rank even below us. This is precisely the situation of Menedemus here. In every word he discloses his joy, at finding himself not inferior to Chremes; nay, he frankly takes to himself all the titles of a fool, dolt, blockhead, &c. that he may apply them with interest to the other. The conversation afterwards naturally flows from this. Menedemus is impatient to discover all to Chremes; who is greatly surprised and shocked to find he has been so much imposed upon.

Of this scene, the first 34 verses, and the last 14, are Tetrameter Trochaics Catalectic. The intermediate verses are Trimeter Iambics.

1. *Ego me*, &c. [*Menedemus alone.*]—*Non tam astutum*. "Not very acute." Comp. *Adelph.* ii. 2. 13.—*Neque ita perspicacem*. "Nor so very quick-sighted." Comp. ii. 3. 129.—2. *Sed hic adjutor meus, et monitor, et præmonstrator*. "But this my assistant here, and prompter and preceptor." These are terms borrowed from the stage. Comp. Plaut. *Pers.* i. 3. 68; Phædr. v. 5. 13.—3. *Hoc mihi præstat*. "Outdoes me in this."—*In me convenit*. "Befits me." Comp. *Andr.* v. 4. 39; Cic. *Verr.* i. 49.—*Harum rerum*; i. e. "blockhead," "stock," "ass," "dolt."—4. *Dicta*. For *dictæ*. For this change of gender see *Eun.* v. 4. 48.—5. *In illum*, &c. "None of them suit him."

6. *Ohe*. [*Enter Chremes speaking to Sostrata.*] *Ohe* is an interjection expressive of satiety. Comp. Hor. *Sat.* i. 5. 12.—*Gratulando*. *Gratulari* properly signifies "to return thanks." Hence *gratulationes*, "public thanksgivings." Comp. Cic. *ad Div.* xi. 18.—*Obtundere*. Comp. *Andr.* ii. 2. 11.—8. *Centies*. Comp. *Andr.* v. 4. 43.—9. *Sed interim*. [*Coming forward.*] Comp. iv. 7. 5.—*Illic*. In the house of Menedemus.—11. *Dic mihi*, &c. Comp. iv. 8. 22.—13. *Servi venere*, &c. [*Still laughing* :] "I was thinking of the cunning rogueries of that slave, Syrus." Terence, through all this scene, discovers wonderful address, and a true poetic genius. Chremes is represented in full security, altogether unsuspecting, and even greatly pleased with the acuteness and cunning of his slave, who could contrive and execute a plot with so much art, that Menedemus, though apprised, was not able to discover the cheat. All this is done with a view to heighten his surprise and astonishment when he comes to know the truth, and make him appear to the spectator in a still more ridiculous light.—14. *Vultus quoque*, &c. The meaning is, that Syrus not only lays his plots well, but also teaches those who are concerned in them to put on countenances suitable to the several parts they are to act. For Chremes was full of the belief, that Clinia, however indifferent he might appear, was enamoured of Bacchis; and that his desire of being married to his daughter, was no more than a counterfeit to blind his father. Hence Menedemus, when Chremes begins to be convinced of his mistake, retorts upon him his own words: *Sed ille tuus quoque Syrus idem mire finxit filium*. Comp. Cæs. *B. G.* i. 39.—15. *Id.* [*Chremes laughing* :] "The very thing."—*Idem istuc*, &c. A retort upon Chremes.—16. *Veterator*. [*Chremes still laughing* :] "The

subtle villain!" — 17. *Quin tu auscultas*. "Ay, do but hear." — *Manedum, hoc prius*, &c. [*Still laughing* :] "But hold! tell me first how much money you have lost." Comp. iv. 8. 15. — 18. *Nam ubi desponsam*. Comp. iv. 8. 25. — 19. *Injecisse verba*. "Gave you a broad hint." Comp. *Phorm.* iv. 4. 10. It is the same as *dixisse*, or *mentionem fecisse*. Comp. Cic. *Att.* xvi. 5; *pro Quint.* c. 21. — *Scilicet*. "No doubt;" or, "I warrant you." Comp. iv. 8. 15. — 20. *Aurum, vestem*, &c. Comp. iii. 1. 42; iv. 8. 14.

21. *Non*. "No." Comp. Virg. *Ecl.* iii. 2. — 22. *Instare*. For *instabat*: "On the contrary, he was even urgent." Comp. *Andr.* i. 1. 120. — 23. *Quid Syrus meus?* "What did our slave Syrus say?" — 24. *Equidem miror*. "I am really amazed that you, who see so clearly into all the rest, should stick at this." Comp. i. 1. 23, 24. — 25. *Sed ille*, &c. See note on vs. 14. — *Finxit*. For *formavit*. Comp. Hor. *Epist. ad Pis.* 366; Stat. *Sylv.* v. 3. 192; Sil. Ital. i. 441. — 26. *Subolat*. Supply *cui*: "That no person could suspect." *Res mihi subolet*. "I suspect a thing." *Subolat* for *suboleat*. *Olere* is also used in the third conjugation. *Olfacere* is used for *sentire* in the *Adelphi*, iii. 3. 43. — 29. *Ultimis conclave in ædibus quoddam retro*. "A private room in the remotest part of our house, backwards."

31. *Dictum factum*. "Instantly." Comp. *Andr.* ii. 3. 7. — 33. *Operuere*. Comp. *Phorm.* v. 3. 33. — 34. *Una simul*. So in Plaut. *Most.* iv. 3. 43: *I mecum una simul*. — 36. *Familia*. For *res familiaris*, "my property." Comp. Cic. *de Orat.* i. 56; Ernesti *Clav.* s. v. — 37. *Operam amico dat*. "Is attentive to his friend." Comp. i. 1. 58; Plaut. *Trin.* iii. 2. 25. — 39. *Comi*. For this some read *communi*, in the sense of "easy" and "condescending," i. e. willing to possess every thing in common with his friend. — *Leni*. Comp. i. 1. 99. — 40. *Patiatur*. Here is an ellipsis of an infinitive. Comp. iii. 3. 6; Virg. *Ecl.* iii. 8. — 41. *Quo verba*, &c. [*Ironically* :] "That I, you know, might be more easily imposed upon." *Hæc facta sunt* may be supplied.

42. *Derides? merito*, &c. "Do you laugh at me? I deserve it: nay, I am angry with myself." *Ut*, "I deserve it so much, that," &c. — 43. *Quot res dedere*. Supply *se*: "How many things have occurred." *Dedere se* for *evenere*, or *evenerunt*. Comp. *Hec.* iii. 3. 20. See the interpreters on Livy, xxviii. 5. — 44. *Nisi si*, &c. "Had I not been a stone!" Comp. *Andr.* i. 5. 14; *Adelph.* iv. 3. 3. — 45. *Inultum ferent*. Comp. *Andr.* iii. 5. 4. — 46. *Nam jam*. Aposiopesis. Calpurnius supplies *exheredabo eum*. Comp. Virg. *Æn.* i. 135. — *Non tu te cohibes?* "Will you not restrain your anger?" Comp. Cic. *ad Div.* iv. 5. — *Non te respicis?* "Have you no regard for yourself?" Comp. i. 1. 18. — 47. *Non tibi ego*. Comp. *Adelph.* iii. 4. 62. — 48. *Apud me*. "In my senses." — *Tene istuc loqui?* "You to talk in this manner?" *Decet* may be supplied. — 49. *Aliis consilium dare*. Comp. Cic. *ad Div.* iv. 5; Phædr. i. 9. 1. — 50. *Foris sapere*, &c. "To be wise abroad, and poor in sense at home." Menander: *Μισῶ σοφιστὴν, ὅστις οὐχ αὐτῷ σοφός*.

51. *Quod tu me*, &c. One of the great beauties of this scene consists in Menedemus retorting on Chremes the very advice given by himself at the beginning of the play. Comp. i. 1. 99. *seqq.* — *Aibas*. Always a dissyllable in Terence. Comp. v. 2. 7; *Adelph.* iv. 2. 22. — 52. *Fac te esse patrem*. Comp. i. 1. 104. — 53. *Tibi credere omnia*. "Trust his whole soul to you." Comp. *Adelph.* iv. 5. 6. — *Petere*,

poscere. "Beg, ask." Comp. iv. 5. 27. — 54. *Copiam*. "Assistance." *i. e.* pecuniary aid. — 55. *Potius malo*. "I would rather prefer." — *Gentium*. This is pleonastic. — 56. *Ad inopiam*, &c. Comp. *Eun.* ii. 2. 7. — 58. *Ad rastros*. "To the rake and harrow," *i. e.* to labour in the field, not through grief, like Menedemus, but from real want. Comp. i. 1. 36. For *vere*, see Burmann on Val. Flac. iv. 633. — 59. *Quod incommodi*. "Which inconvenience." — 60. *Difficilem*. "Morose." Comp. iii. 2. 24. — 61. *Et id ingratum*. "And that with an ill grace too." Comp. ii. 3. 21; Cic. *ad Div.* v. 5. — 62. *Quid hoc*, &c. "But what do you say to my request that your daughter Antiphila should marry Clinia?" — *Nisi quid est*, &c. "Unless there be some other plan that pleases you better." Comp. *Andr.* iii. 3. 19; v. 4. 47. — 63. *Gener*. Comp. *Andr.* i. 1. 73. — *Affines*. Comp. ii. 1. 3.

64. *Quid dotis dicam*, &c. "What portion shall I say that you promised to your daughter?" *Dicere dotem* is usual in this sense. Comp. Ovid, *Fast.* vi. 594. On which see Heinsius. — 65. *Quid obticuiſti?* He says this as if Chremes had been ashamed to name the portion, as being small. Calpurnius observes here: *Tacemus consilia, reticemus dolores, obticemus quorum nos pudet*. Comp. *Eun.* v. 1. 4. — 67. *Duo talenta*. Comp. iv. 7. 10; *Andr.* v. 4. 47. After Menedemus had demanded of Chremes what portion he intended for his daughter, the father deliberates for some time, not so much, indeed, about her portion, as the manner of reforming his son. The other, thinking he was in pain, lest, intending less than was probably expected, the offer might not be acceptable, encourages him to name it, whatever it was, since, having enough of his own, he did not much mind what fortune his daughter-in-law brought with her. But Chremes undeceives him, by naming the sum he intended, and at the same time opening his resolution with respect to his son. — *Pro re nostra*. "According to my fortune." — 68. *Sed ita dictu est opus*. "But you must now say." — *Si me vis salvom*. Comp. *Hec.* iii. 5. 7, 14. — *Rem*. Supply *salvam*. Comp. *Eun.* ii. 2. 27. — 69. *Illi*. For Antiphila. — *Quam rem agis?* Comp. iv. 4. 18. — 71. *Quin ego vero*. No wonder your son does not know it; "I too am ignorant of it." Comp. iv. 5. 51. — 72. *Egone?* "Why I do it?" — 73. *Diffluit*. "Becomes dissolute;" or "is borne away." Comp. Cic. *Off.* i. 30; Pers. iii. 20. — *Retundam*. "Repress." Comp. Virg. *Georg.* ii. 301. — *Quo se vortat*. Comp. *Hec.* iv. 1. 1.

74. *Mitte*, &c. "Permit me in this particular to have my own will." Madame Dacier reads:

ME. *Quid agis?* CH. *Mitte: sine me in hac re gerere mihi morem: sine.*

ME. *Itane vis?* &c.

For it is ridiculous, she says, to fancy that Menedemus says *sino*, before he asks whether his resolution was fixed, *Itane vis?* — 75. *Paret*. "Let Clinia haste to call the bride." — 76. *Hic*. Clitipho. — *Ut liberos est æquom, dictis confutabitur*. Chremes is quite against punishing children with stripes; and with reason, for that is treating them like slaves. Blows are only to correct when remonstrances fail; besides that they check a free spirit, and are apt to make the temper mean and servile. See what Micio says on this subject, in the first scene of the *Adelphi*. — *Confutabitur*. "Shall be reproved." *Confuto* properly signifies to cool boiling water, by pouring cold water on it, or by

stirring it. Comp. *Phorm.* iii. 1. 13.—77. *Sed Syrus.* “But as for Syrus.” Comp. vs. 46. — *Quid eum?* “What of him?” — *Eum adeo exornatum dabo, adeo pexum.* “I will so handle him, so curry him.” *Exornare aliquem* is put by antiphrasis for *fedare verberibus*. We say, “I’ll so trim him.” Comp. *Adelph.* ii. 1. 22. *Pectere* for *flagris cedere*.—[*Exit Menedemus.*] The departure of Menedemus here is very abrupt, seeming to be in the midst of a conversation; and his re-entrance with Clitipho, already supposed to be apprised of what had passed between the two old gentlemen, is equally precipitate. Menage imagines that some verses are lost here. Madame Dacier strains hard to defend the poet; and fills up the void of time by her old expedient of making the audience wait to see Chremes walk impatiently to and fro, till a sufficient time is elapsed for Menedemus to have given Clitipho a summary account of the cause of his father’s anger. The truth is, that a too strict observance of unity of place will necessarily produce such absurdities; and there are several other instances of the like nature in Terence.—79. *Deridiculo.* “Very ridiculous.” The preposition *de* in composition sometimes has the signification of *valde*. — *Viduae mulieri.* “To a weak, defenceless woman.” — 81. *Quæ in me fecit.* These words are scanned with the first verse of the next scene.

ACT V. SCENE II.

Chremes severely chides his son on account of his mistress: and this he does with a design of drawing him from his evil course, that he may cast off Bacchis, and marry. This scene, moreover, contains the cunning device of Syrus, by which the catastrophe of the fable is much hastened.

The first twenty-four verses of this scene, together with the forty-fifth, are Tetrameter Trochaics Catalectic. The forty-seventh and forty-eighth are Tetrameter Iambics Catalectic. The remainder are Tetrameter Iambics Acatalectic.

1. *Itane tandem.* [*Re-enter Menedemus with Clitipho and Syrus.*] *Tandem.* An expletive. Comp. *Andr.* iii. 2. 12; *Phorm.* ii. 1. 1; *Cic. Cat.* i. 1; *Mil. c.* 20. — *Est ut ejecerit.* For *ejecit.* Comp. *Andr.* ii. 1. 7. — 2. *Animum patris.* For *animum paternum.* — 3. *Facinus.* Comp. ii. 3. 73. — 4. *Vulgo faciunt.* “Young men generally do the same.” Comp. *Adelph.* iv. 5. 54; *Cic. ad Div.* iv. 3. — *Scio tibi esse hoc gravius.* “I know this must be much more heavy and severe to you, on whom it falls.” — 5. *Haud minus ægre.* “With no less uneasiness.” Comp. *Hec.* iv. 2. 30. — *Id qui.* “And why he does it.” Comp. v. 1. 71. — 6. *Nisi quod.* For *sed.* Comp. *Andr.* iv. 1. 41. — 7. *Aibas.* A dissyllable. Comp. v. 1. 51. — *Eccum.* [*Exit Menedemus.*] — *Incusas.* Servius, on Virg. *Æn.* i. 410, observes, that *incusare* properly signifies “to blame a superior;” *accusare*, “to blame an equal or inferior.” But see Drakenb. on Livy, ix. 11. — 8. *Quicquid ego hujus feci.* “Whatever I have done was providently done towards you and your imprudence.” Comp. *Eun.* i. 2. 122. Here the father acts according to what he had before promised, *dictis confutabitur*. The poet has given a notable example, how much more prevalent reason, urged with a fatherly concern, is than passion and vehemence. Chremes

takes a middle way between the too great severity of Demea, and the overstrained indulgence of Micio. (See the *Adelphi*.) He endeavours to make his son sensible of his error, by showing the present infamy that attended a course of debauchery, and the future ruin wherewith it threatened him. These remonstrances we find have the wished-for effect; the young man is ashamed of his folly, and resolves to change for the better. — 9. *Omisso*. “Negligent.” Comp. *Adelph.* v. 3. 45. — *Prima habere*. “Held them as your only care.” Comp. *Eun.* i. 1. 5; *Adelph.* v. 4. 4. — *Neque consulere in longitudinem*. “And had no regard for the future.” Comp. *Cic. ad Div.* ii. 8. — 11. *Cepi rationem*. “I found out a means.” — *Hæc*. “My property.”

12. *Ubi*. “Since.” — *Cui decuit primo*. “To whom it should have come by right of inheritance.” — *Per te*. “By means of your own unworthiness.” — 13. *Abii*, &c. “I went to those the next in blood to you.” — *Proximos*. Supply *hæredes*. The order of right succession is here observed; nor was this without design in the poet. For Chremes would appear to his son to act with the strictest regard to justice. When he found that prudence required he should not leave his fortune at the disposal of his son, who had, indeed, the first and best right to it, he went to the next in blood, his sister. Yet they were bestowed with such restrictions as to make it in a manner only a trust. — *Com-misi*, “I have committed them to her management:” *credidi*, “I have intrusted them to her,” that you may want for nothing necessary, without having it in your power to squander away all. — 17. *Quantas turbas concivi*. “What disturbances have I created unawares.” — 18. *Emori cupio*. Comp. *Phorm.* v. 7. 63. — *Prius quæso*, &c. A most useful counsel, and most happily applied; in opposition to the rash and extravagant wish of a young man, who, not knowing the value of life, nor the real good purposes it may be made to serve, can heedlessly throw away life, on account of some check in his little and vain pursuits. Comp. *Lactant.* iii. 18. — 19. *Ubi scies*. Supply from the foregoing verse, *quid sit vivere*. — *Vita*. Comp. i. 1. 102. — *Istoc*. This refers to *emori cupio*.

20. *Here, licetne?* Comp. *Andr.* v. 3. 22. — *Quæ istæc pravitas*, &c. “What perversity and madness is this, that the offence committed by me should injure him!” — 21. *Illicet*. “Away! Do not you meddle.” — 22. *Nec tu aram tibi*, &c. “You have no need of providing an altar for yourself, or an intercessor.” *Aram*, “a sanctuary.” Two means of escaping punishment were permitted to slaves, a sanctuary, and an intercessor with their masters. Ἐχει γὰρ καταφυγὴν θῆρ μὲν πέτραν, δοῦλοι δὲ βωμοὺς θεῶν, Eurip. *Androm.* — 23. *Nil succenseo*. However provoked Chremes might be against Syrus, he here dissembles it, because he would seem to act, at present, not through anger or passion, but from prudence. He wants, if possible, to reform his son by the softer methods of persuasion; and he remembers, that he himself had spirited up Syrus to the fallacy; which to discover, and that his own counsel had been turned against him, must make him appear ridiculous. He therefore wisely defers giving way to his resentment against Syrus, till a fitter opportunity should offer. — 24. *Nec tibi, nec tibi*. “Neither with you, Syrus, nor with you, Clinia.” Comp. *Plaut. Cap.* ii. 3. 87. — *Nec vos est æquom*. Supply *succensere*: “Nor should you take offence at what I do.” [*Exit Chremes.*]

26. *Nos abalienavit.* "He cut us off from the family." *Alienus*, (v. 4. 6,) signifies "a stranger," one who does not belong to the family. See the Commentators in Livy, xli. 8. — 27. *Adeon' rem rediisse.* "Is it come to this then?" — *Periculum etiam a fame.* Comp. *Hec.* v. 1. 10. The preposition is omitted in some editions: in which case *fame* is an obsolete genitive for *famis*. Comp. Aul. Gell. ix. 14. — 28. *Modo liceat vivere, est spes.* "So we do but live, there is hope." Comp. Cic. *Att.* ix. 6. — 30. *Ibi nunc sum.* "I am attending to that now." Comp. iii. 1. 63. — 31. *Non aberit longius.* Supply *consilium, quod quæro.* — 32. *Non esse horum te.* "That you are not their son." — *Qui istuc?* "How do you imagine that?" — 33. *In mentem est.* We have the same construction in *Adelph.* iv. 1. 12, and frequently in Plautus. Comp. Aul. Gell. i. 7. Some unnecessarily read *mente*: others omit *est*. — 35. *Te indulgebant.* *Te* here is an archaism for *tibi*. Comp. *Eun.* ii. 1. 16. — 36. *Inventa.* Terence is fond of repetitions. Comp. i. 2. 32; *Hec.* ii. 1. 45. — *Inventa causa.* Comp. *Andr.* ii. 3. 7.

38. *Matres omnes, &c.* Menander: "Ἔστι δὲ μήτηρ φιλότεκνος μάλλον πατὴρ." — 39. *Paterna injuria.* An injury which a father commits against his own child. — 40. *Id non fit.* "This your mother does not do." — 41. *Suspicionem.* "Whether you are their son, or not." — *Rem profer palam.* "Declare your thoughts openly." Comp. *Adelph.* iii. 2. 41. — 43. *Aut.* Supply *si est verum.* — *Faciam.* [*Exit Clitipho.*] — *Sat recte, &c.* [*Syrus alone:*] "This thought came very luckily into my mind."

We are to admire Syrus's prudence and address in the present case. His whole aim is to make up Clitipho's peace, and bring his father to better temper. He could think of nothing more likely to effect this, than by making Clitipho feign that he did not believe himself to be Chremes' son. But as there is a great difference between the behaviour of one who acts from the real persuasion of a thing, and one who knows that he uses it only as a pretence; Syrus knew the man too well to trust him with the secret, and, therefore, begins by making him the first dupe. By this two good ends were answered at once. Chremes, alarmed at his son's entertaining such a notion, would the sooner relent; and especially the mother would be startled, and redouble her importunities with her husband to cancel what he had done. And the young man himself too, thus reduced to the brink of despair, would be the readier to comply with whatever his father might require as the condition of his reconciliation. — *Recte.* Comp. i. 1. 107.

44. *Quam in minima, &c.* "The less in hope, so much more easily," &c. When *quam* and a superlative precede, they are sometimes followed by *tam* and a superlative. Comp. *Adelph.* iii. 4. 56; Sall. *Jug.* c. 31. — *In spe situs.* For *spem habens*. This is rather a singular expression. — 45. *Patris pacem in leges, &c.* "Will obtain his father's reconciliation on his own terms." Comp. Plaut. *Asin.* i. 3. 81; Livy, xxxiii. 30. — 46. *Uxorem ducat.* Comp. *Andr.* i. 5. 19. — *Ac Syro nil gratiæ.* Supply *apud herilem filium.* Comp. *Eun.* ii. 3. 16. — 47. *Quod.* For *propter id, quod.* — 48. *Jusse.* For *jussisse.* — *Abripi.* Comp. *Andr.* v. 2. 20. — 49. *Precatorem.* "An intercessor." See vs. 23. Comp. *Phorm.* i. 2. 90.

ACT V. SCENE III.

In this scene the poet very happily paints the tenderness, anxiety, and concern of a mother for her son, and the morose obstinacy of a husband, who, persuaded that every thing he does is right, and imagining himself of superior understanding, despises every thing his wife can say, as trivial and beneath his notice.

There is the same objection to this scene as to the former, on account of the long interval between the scenes.

Verses 2 and 17 are Dimeter Iambics. Verses 11—14, 19—21, are Tetrameter Trochaics Catalectic: the remainder of the scene consists of Tetrameter Iambics Acatalectic.

1. *Tu homo.* Comp. *Andr.* iv. 4. 39. — *Conficies.* Comp. *Andr.* iv. 1. 27. — 2. *Idque adeo miror.* “And I very much wonder at this.” — 4. *Oh, pergin’ mulier esse?* “What, you will still act the woman?” *Mulier* is used here reproachfully, in the sense of *molesta*, or *rixosa*. Comp. *Petron.* c. 42; and see *Ruhnken* on *Rutil. Lup.* i. 43. — 6. *Si jam rogitem.* Supply *te.* — *Aut quamobrem id facias.* “Or why you oppose me now.” — 7. *Tam confidenter.* “With so much assurance.” *Confidentia*, “assurance,” is generally taken in a bad sense; *fiducia*, “confidence,” in a good sense. — *Restas.* “You resist.” — Comp. *Eun.* iv. 4. 1; *Ovid, Fast.* ii. 749; *Livy*, iv. 58. — *Ego nescio?* “I not know?” — 8. *Immo scis potius.* “Nay, I will grant rather that you do know; for it comes to the same thing, whether I say you know or know not.” *Una eademque oratio est in re tua, scire et nescire.* Thus *Bentley*. Others render it thus: “Well, well, you know: I grant it, rather than hear your idle story over again.” — 9. *De re tanta.* Comp. v. 2. 29.

10. *Hoc faciam.* Bestow all my property on *Antiphila*. Comp. v. 1. 69. — 12. *Subditum se suspicatur.* “He suspects himself to be a foundling.” *Subditum* for *suppositum*. Comp. *Juvenal*, vi. 601. It is odd enough that *Madame Dacier* changes the text here according to a conjecture of her father, and reads *suspicietur*, “he may suspect;” and assigns as a reason for it, that *Terence* could not be guilty of the very impropriety which she undertook to vindicate in the preceding scene. I have followed the common reading, because *Chremes* ordering her to confirm her son’s suspicions, shows that he understood her words in a positive, not a potential sense. *Clitipho*, on his entrance in the next scene, seems to renew a request already made; and it would be a poor artifice in the poet, and, as *Patrick* observes, beneath the genius of *Terence*, to make *Sostrata* apprehend that these would be her son’s suspicions, before she had any reason to suppose so. — *Sic erit.* For *sic est*, the future for the present. Comp. *Phorm.* v. 3. 18. — 13. *Istuc nostris inimicis siet.* “Let our most bitter enemies do that!” Comp. *Eun.* iv. 3. 13. For this formula see *Broukhus.* on *Propert.* iii. 6. 20.

16. *Quod filia est inventa?* There is some difficulty in this place, says *Patrick*, nor does it appear at first sight, why *Sostrata* makes this supposition. The most common explication given by commentators is this: “Shall I, therefore, easily convince him that he is my son, because our having so lately found a daughter, is an evident proof that I have not been barren?” But this does not at all appear satisfying.

It is more probable that Sostrata means: "Do you pretend that I shall find it easy to convince Clitipho of his being my son, because of his resembling our daughter so lately found?" What follows makes it probable that resemblance is here meant; for Chremes immediately answers; "No; but because he resembles you." On this Colman observes: I cannot agree with any of these commentators, and think that the whole difficulty of the passage here, as in many other places, is entirely of their own making. Sostrata could not refer to the reply of Chremes, because she could not possibly tell what it would be: but her own speech is intended as an answer to his preceding one, which she takes as a sneer on her late wonderful discovery of a daughter; imagining that he means to insinuate that she could at any time, with equal ease, make out the proofs of the birth of her son. — 19. *Nil viti, quin.* Comp. i. 2. 19. — 20. *Talem.* [*In contempt.*] Comp. *Andr.* v. 2. 29. — 21. *Quam severus!* "How grave!" — *Rem cum videas, &c.* "When you thoroughly know him, you will really think him so." The Bipont editors remark: *Ipsum re vera censeas ex vultu.*

ACT V. SCENE IV.

This scene is a continuation of what was begun in the foregoing. Clitipho comes up, and persists in demanding of his mother that she would tell him his real parents. Chremes interrupts that discourse, and chides his son in the bitterest terms for his debaucheries; but at the same time with such strength of reason, and so lively a description of the infamy of his behaviour, as convinces him how much he had been in the wrong, and makes him ashamed of himself and his own actions.

This scene consists of Tetrameter Trochaics Catalectic.

1. *Si unquam, &c.* Comp. i. 1. 19; v. 2. 34; and see Cic. *de Orat.* i. 1. — 2. *Tua voluntate.* "By your own free will and pleasure," i. e. not constrained by necessity. Comp. *Andr.* iv. 1. 35; *Adelph.* iii. 4. 44. — 3. *Ejus.* For *mei.* — 4. *Parentes.* That I may be restored to them. Comp. *Eun.* i. 2. 67. — *Ut.* Constr. *Id, quod peto et volo, est ut, &c.* — 5. *In animum inducas.* Comp. Prol. 49. — 6. *Alienum.* See note on v. 2. 26. Comp. Cic. *de Amic.* c. 5. — 7. *Ita mihi, &c.* "So may you prosper after both of us, as you are the child of both." Comp. Senec. *Controv.* iv. 4; Brisson. *de Form.* viii. 3. — 8. *Cavē.* The final is short here. — *Si me amas.* The language of a fond mother. *Sī mē ā* may be a Dactyl; or *me* may be elided. — 9. *Si me metuis.* The threat of an angry father. — 10. *Gerro.* "Trifler." — *Iners.* "Idler." Comp. *Andr.* iii. 5. 2. — *Fraus.* "Cheat." — *Helluo.* "Drunkard." — *Damnōsus.* "Prodigal." Comp. Sueton. *Ner.* c. 31.

12. *Non sunt hæc parentis dicta.* Madame Dacier thinks these words come more properly from Sostrata. — *Non, si.* Comp. *Andr.* iv. 2. 12. Here we have the style somewhat more elevated and raised than is usual in comedy. This proceeds from the passion of the speaker, which, as it warms the soul, suggests at the same time expressions and sentiments, more noble than those which are apt to offer themselves when the mind is cool and calm. It is generally imagined that this is the passage alluded to by Horace, when he says,

*Interdum tamen et vocem comœdia tollit,
Iratuſque Chremes tumido delitigat ore.*—Epist. ad Pis. vs. 93.

“Yet comedy sometimes her voice may raise,
And angry Chremes rail in swelling phrase.”—*Francis.*

I cannot help considering this, says Colman, as a touch of “comic” anger; though all the commentators are of a different opinion. — *Non patiar flagitiis tuis*, &c. “I would not bear the disgrace of your enormities.” — *Si*. This is put for *etsi*. — 13. *Ea causa*. Supply *tamen*. Comp. *Adelph.* ii. 1. 5; *Hec.* iv. 4. 26. — 14. *Fieri*. The first syllable is long, as in the *Adelphi*, i. 2. 26; Comp. Plaut. *Amph.* i. 2. 25. — 15. *Deos nescio*. “I know not what the gods will do.” Comp. ii. 4. 16. — *Sedulo*. Supply *enitar ne infamis fiam*. — 16. *Patri quo modo*. Comp. ii. 3. 18. — 17. *Serves*. Comp. *Adelph.* ii. 2. 33. — *Quod labore invenerit*. Comp. iv. 7. 13.

18. *Ten' mi*, &c. Constr. *Decuitne te per fallacias mi ante oculos adducere meretricem?* Comp. *Eun.* iv. 7. 24. — 19. *Hac præsente*. “In your mother's presence.” Both Greeks and Romans behaved with so much respect towards their females, that they never suffered an unbecoming word to escape them in their presence. Both religion and polity required that they should always, before them, show the strictest regard to decorum and politeness. — 20. *Facere*. This is opposed to *dicere*, vs. 19. Comp. iii. 3. 3. — *Displiceo mihi*. “I am vexed with myself.” Comp. *Hec.* iv. 1. 28; Cic. *Att.* ii. 21. — 21. *Quod principium*. Comp. *Andr.* iii. 1. 10. For *capiam*, which Bothe and Schmieder adopted on manuscript authority, and which is further confirmed by the conjecture of Faërnus, some read *incipiam*, others *inveniam*. Several MSS. have *incapiam*, the first two letters of which are a mere repetition of the final of *principium*.

ACT V. SCENE V.

In this scene we have the play concluded, to the mutual satisfaction of all the several persons concerned in it. Menedemus interposes as a mediator between the father and son; Clitipho himself, too, shows so much concern for what is past, that Chremes is at length softened, and agrees to pardon him, upon condition that he will have done with the follies of youth, and marry: to which at last, with some difficulty, he is brought to consent.

All the verses of this scene are Tetrameter Trochaics Catalectic, except vs. 6, which is Tetrameter Iambic Acatalectic.

1. *Enimvero*. “Really.” A particle expressive of indignation. Comp. *Andr.* i. 3. 1; *Hec.* iv. 4. 51. — 2. *Ut pacem conciliem*. “To restore concord,” *i. e.* between father and son. Comp. v. 2. 45; *Andr.* ii. 1. 35. — 3. *Cur non arcessi jubes filiam*. There are two ends answered by this speech of Chremes. First, at the conclusion of the play, the marriage of his daughter is promoted, and here represented as agreed upon and settled; and Clitipho, who is already ashamed of himself, is excited to beg to be restored to his father's favour, which he obtains upon condition of changing his manner of life. — 4. *Dixi*. Comp. v. 1. 64. — *Firmas*. “Ratify.” This ratification was usually completed by the word *accipio*. Comp. *Andr.* v. 4. 48. — 5,

Ne facias. Comp. v. 3. 10, 11. — *Obsecro.* Calpurnius observes here: *Orare, est placidos petere; obsecrare, vero iratos rogare.* — *Da veniam.* Comp. *Andr.* v. 3. 30. — 7. *At nos non sinemus.* Supply *ad Bacchidem tua bona pervenire.* — 8. *Ne tam obfirma te.* “Be not so obdurate.” Comp. *Eun.* ii. 1. 11.

9. *Quid istic?* “What is the meaning of all this?” — *Video, non licere, &c.* “I see you will not permit me to proceed as I have commenced.” *Pertendere,* “to bring to a conclusion.” Comp. *Andr.* iii. 4. 9. — 10. *Adeo.* “Instantly.” Comp. i. 1. 2; *Andr.* v. 6. 13. — 11. *Hunc æquom censeo.* Supply *esse facere.* — 12. *Nihil audio.* “I will not listen to any excuse.” — *Ad me recipio.* “I take upon myself,” *i. e.* I promise you he will. Comp. *Phorm.* v. 7. 9. — 13. *Nil etiam audio ipsum.* “I do not yet hear himself make any promise.” — *An dubitas.* “Do you refuse to comply?” Comp. *Cic. ad Div.* xiii. 9. — 14. *Immo utrum volt.* “Nay, he may do as he pleases.” — *Hæc dum incipias, &c.* “This at first is grievous, while you do not know it; when you know it, it is easy.” — 16. *Lepidam.* “Charming.” Comp. *Eun.* iii. 3. 25. — 17. *Rufam.* “Red-headed,” or “red-haired.” Comp. *Martial.* xii. 54. — 18. *Cæsiam.* “Grey-eyed,” or “cat-eyed.” See Donatus on *Hec.* iii. 4. 26. “*Cæsia*” *a nostris dicta est, quæ a Græcis γλαυκῶπις dicitur.* Aul. Gell. ii. 26. But that is not the meaning here. — *Sparso ore.* “With a wide mouth.”

19. *Ut elegans est!* “How nice, (or “fastidious,”) he is!” Comp. *Eun.* iii. 1. 18; iii. 5. 18. — *Credas animum ibi esse.* “One would think his mind was wholly occupied in the contemplation of beauty.” Ruhnken interprets it, *cogitare de eligenda uxore.* — 21. *Archonidi hujus filiam.* “The daughter of our neighbour Archonides.” Comp. *Andr.* ii. 2. 31. — 22. *Hoc nunc restat.* “One thing still remains.” Comp. *Adelph.* v. 8. 24. — 23. *Fiat.* “Be it so.” Comp. *Andr.* v. 4. 5; *Adelph.* v. 8. 22.

NOTES ON THE ADELPHI.

ADELPHI. Ἀδελφοί. "The Brothers." This comedy takes its name from the two opposite characters, Micio and Demea. Some think the name is derived from the brotherly love of Æschinus towards Ctesipho.

INSCRIPTION.

LUDIS FUNEBRIBUS. The *Ludi Funebres* were games instituted in honour of the dead; such as, according to Homer, were celebrated by Achilles in honour of Patroclus; and such as Virgil describes as having been exhibited by Æneas in memory of his father Anchises, *Æn.* v. 72, *seqq.* — ÆMILII PAULI. Lucius Æmilius Paulus, surnamed Macedonicus, because he had obtained a victory over Perseus, king of Macedon. He died in the year of Rome 593, and was so poor at that time, that his friends were constrained to sell his estate in order to pay his widow her dowry.—Q. FABII MAXIMUS, P. CORNELIUS AFRICANUS. Some editions add *Ædilibus curulibus*, but erroneously, as Scaliger and the other commentators think; for the children and relations of the deceased, and not the Ædiles, had always the direction of the funeral games. Besides, it is very certain that P. C. Scipio Africanus, the son of Paulus Æmilius, never was ædile, the consulship having been conferred upon him the same year that he sued for the ædileship, though not yet arrived at the usual age assigned for that high dignity, as we are told by Aurelius Victor, in his little *Treatise of Illustrious Men*. And this event did not happen till twelve years after the death of his father, and the representation of this play, Scipio being then but thirty-six years of age, before which time no person could be elected ædile. Muretus found the correct reading in an ancient MS. at Venice. The Q. Fabius Maximus and P. Cornelius Africanus here mentioned were the sons of Æmilius Paulus, and had taken the surnames of the persons who adopted them. The ædiles in that year were Q. Fulvius Nobilior and L. Marcius.

TIBIIS SARRANIS. For Sarrane or Tyrian flutes, which having a grave sound, suited the present occasion. See notes on the Inscription of the *Andria*. The description of the flutes given there renders Madame Dacier's emendation nugatory, that lady having proposed *acta primum tibiis Lydiis, deinde tibiis Sarranis*. Tyre was called *Sor* by the ancient Phœnicians; the Carthaginians and their descendants called it *Sar*. Whence it was afterwards called *Sarra*. — MENANDRU.

The Greek genitive. — L. ANICIO, M. CORNELIO COSS. Lucius Anicius Gallus and Marcus Cornelius Cethegus were consuls A.U.C. 593 ; before Christ, 160.

CHARACTERS OF THE DRAMA.

DEMEA. His name is derived from δῆμος, "the people;"—plebeian. Comp. Aristoph. *Eccl.* 81.

ÆSCHINUS. From αἶσχος, "disgrace," as being of infamous character.

PAMPHILA. As if πᾶσι φίλη, "dear to all."

HEGIO. From ἡγεῖσθαι, "to lead," as having the care and guardianship of Pamphila.

MICIO. A Greek name, according to Muretus, Μικίων; but the origin of it is not obvious; some derive it from μικρός, Dor. for μικρός, "small." Others write *Mitio*, as if formed from the Latin *mitis*, "mild." See Drakenborch on Livy, xliii. 7.

CTESIPHO. Muretus derives this name from τῆς κτήσεως φῶς, "the splendour of patrimony." Others from κτήσις, in the signification of "a farm," and φῶς, "a man;"—a husbandman.

SOSTRATA. See the characters of the *Heauton Timorumenos*.

CANTHARA. From κάνθαρος, "a cup."

SANNIO. From σάννος, "a fool." Σαννίων, a "person held up to scorn by the people."

SYRUS.

PARMENO. } See the characters of the previous comedies.

DROMO. }

GETA. A Gentile name. See the characters of the *Andria*.

PLOT OF THE ADELPHI.

Micio and Demea were brothers, very unlike in their tempers: Demea followed a country life, the other lived in the city; this last lived single, the other had married. Micio was naturally mild and gentle, Demea severe: the first behaved with great meekness even to strangers, the other was rough to his own family: Micio retained his mildness even in anger, Demea at all times looked stern. Demea had two sons, the elder of whom, Æschinus, was adopted by Micio, who gave him a very indulgent and liberal education. The younger, Ctesipho, lived in the country with his father, under great restrictions and confinement. Æschinus, who had been in love with several courtezans, his adopted father winking at all, frequently gave entertainments, and in fine ran into all the extravagancies of life, not only freely, but even to a degree of licentiousness. At last he proceeded so far, that, meeting one night, when he was inebriated, a young virgin, Pamphila by name, poor, indeed, but virtuous, and of a good family, whom her mother Sostrata, a widow, educated chastely, and with all the care she could; he offered her violence. Afterwards he came to her mother, begging forgiveness, and promising to take the girl as his wife. In consideration of this engagement, she pardoned his offence, and kept it secret. Ctesipho as he came sometimes to the city, chanced to fall in love with a certain music girl. Æschinus, to prevent this affair coming to his father's ears, transfers the whole upon himself. But at length, when the person who had the disposal of the girl, demanded that the sum

at which he valued her should be immediately paid, and threatened to sell her to another, Ctesipho, reduced to the highest despair, was deliberating with himself about leaving his country, when Æschinus, whom neither fear nor shame held in awe, understanding the matter, forcibly enters that person's house, and after beating and abusing him and his family, carries off the girl, and gives her to his brother. The noise of this accident soon runs through the city. Demea comes to town, accuses his brother, exclaims and appeals to gods and men, that it was wholly through Micio's fault that Æschinus was become so dissolute, intemperate, given to wine and women, and, in a word, had abandoned himself to every thing that was bad. He thanked the gods, that the one at least, who lived in the country with him, was temperate and frugal, minded both his fortune and reputation, and never so much as thought of those excesses; so great was the difference between his manner of training up his son, and his brother's. Micio endeavours to pacify him, and had actually accomplished it, when another accident fell out, which raised yet greater disturbances. The story of the music-girl, whom Æschinus had carried off by force, is brought to the mother of Pamphila, who was so far gone with child, that she was at this very time in labour. What could the wretched mother do? She imagined that Æschinus' mind was changed, and she and her daughter perfidiously abandoned. She sends Geta, a servant, who alone supported, in the best manner he could, that distressed family, to Hegio a relation of Pamphila; and orders him to lay the case before him as it really was. Meantime, Demea had heard that his own Ctesipho too was present at the outrage: and now he was all in a ferment, when Syrus, a slave of great cunning, contrives a tale to bring him to temper; that Ctesipho indeed had come from the country, but with a design to reproach Æschinus; that he had said a great many severe things to him in the public forum, and afterwards returned to the country, to mind his employment there. Demea could scarce refrain from tears, and congratulated himself that he had one son, at least, who was an example of his father's strictness. In his return to the country he chanced to meet with Hegio, by whom he is informed of the violence offered to Pamphila by Æschinus. Again being put into a rage, while he is in quest of his brother, upon whom he may vent all his ill-humour, he meets with one coming from the country, of whom inquiring concerning his son, he learns that he is not at home. He returns to Syrus, by whom a new fiction is formed to stop his mouth. He then asks where he is most likely to find his brother; and receives such an answer, that the unfortunate old man, giving too much credit to him, in vain hunts after him over all the city. Meantime, Micio, informed of every thing by Hegio, had himself gone to the women, soothed their affliction, removed their tears, and put an end to all their griefs, by promising that he would confirm the marriage between Pamphila and Æschinus. Demea comes, when nothing but noise, chiding, and reproaches are to be heard. Even before him too, one of the slaves unawares names Ctesipho: when, rushing suddenly into the house, he finds him, whom he believed minding his business in the country, sitting and drinking with his mistress. This makes him perfectly furious. Having vented his rage, he is at length so far softened, by a peaceable and mild speech of Micio, that, laying aside his wonted severity, he thinks of becoming courteous, affable, and

calm. Therefore, not only by his permission, but even at his desire, Pamphila is carried home, the nuptials are celebrated, and the owner of the music-girl receives his price. Micio himself marries Sostrata: Hegio has a competency assigned him to live on; and Syrus, with his wife Phrygia, are made free. While Micio, and all the rest, but especially Micio, are admiring this sudden and unexpected change, Demea concludes the drama with a grave and affecting speech: that if they had a mind to throw away their fortunes, or waste their whole substance in banqueting, lewdness, and debauchery, that less concerned him than others, as he had probably a shorter time to live; but if they would submit to be corrected in time, or would bear with gentle admonitions and moderate restraints, he was probably the man best qualified for that province. At present he indulges them in the enjoyment of all their desires: and thus the fable concludes.

The scene is at Athens.

PROLOGUE.

This Prologue, like all the others, consists of Trimeter Iambics.

2. *Ab iniquis observari.* "Were closely pried into by the malicious," with a view of finding something to cavil at. — 3. *Rapere in pejorem partem.* "To misrepresent," or "exhibit in the worst light." So *rapere in contrariam partem*, Cic. *ad Div.* x. 33. — 4. *Indicio de se ipse erit.* "He will himself lay open his case before you." — 5. *Laudin' an vitio duci*, &c. "Whether that performance ought to be deemed worthy of praise or condemnation." *Do, duco, tribuo, verto*, &c. signifying "I impute," are construed with two datives, one of the person, and another of the thing. Thus, *Laudi in Græcia ducitur adolescentulis*, Nepos in *Præf.* The dative of the person is omitted here by Terence. *Factum id* for *id quod fecit*. — 6. *Synapothnescontes.* *Συναποθνήσκοντες*, in Latin *Commorientes*, "Dying together." What the subject of this play of Diphilus was, is not known: besides, the comedy of Plautus is not now in existence. Diphilus, as well as Philemon, was, according to Velleius Paterculus, (i. 17,) cotemporary with Menander. — 7. *Fecit.* "Translated." — 8. *In Græca.* In the Greek comedy of Diphilus. — 9. *In prima fabula.* "In the beginning of the Grecian play there is a youth, who takes a girl perforce from a procurer." So in *postrema comoedia*, "in the latter part of the comedy," Plaut. *Cist.* v. ult. Comp. *Heaut.* v. i. 29; Cic. *ad Div.* iii. 6; *Att.* v. 16. — 10. *Reliquit integrum.* "Left untouched." — 11. *Verbum de verbo expressum extulit.* "Transferred into the Adelphi, rendered word for word." Horace (*Epist. ad Pis.* 133,) says *verbum verbo*; others say *verbum e verbo*. Comp. Cic. *Fin.* iii. 4: *Tusc. Qu.* iii. 19.

12. *Eam. sc.* The Adelphi, "quite a new piece." — *Pernoscite.* "Judge." — 14. *Reprehensum.* "Recovered." *Reprehendere* properly signifies to "seize again" and "bring back." Comp. Phædr. v. 8. 3. — *Negligentia.* "By voluntary omission." See note on *Andr.* Prol. 20. Nothing can set the Greek poets in a more exalted light, than to see them, even from the earliest days of the Romans, not only so eagerly read, but so attentively and so carefully translated, that the Latin authors seldom, if ever, attempted any thing of their own. Donatus, in his preface to this comedy, says that Terence thought it less praise to invent new plays than to translate Greek ones. — 15. *Homines nobiles.* Scipio, Lælius, and Furius Publius. See the Life

of the poet. — 20. *In bello*. *In bello* regards Scipio; *in otio* applies to Furius Publius, a great politician; and *in negotio* to Lælius, one of the wisest men of the republic. *In otio* the same as *in pace*. Comp. Cic. *ad Div.* ii. 17. Madame Dacier thus paraphrases this passage: "And who in peace and in war, and also in your private concerns, have rendered to the republic in general, and to every one in particular, the most considerable services, without becoming on that account the more haughty or overbearing." Eugraphius says, *Quorum opera unusquisque usus est in suis necessitatibus, sine aliqua eorum superbia*. — 21. *Suo tempore*. "At his own proper convenience." Comp. Cic. *Verr.* iii. 60; Val. Flac. i. 543. *Tempus alienum* is the reverse of this. Comp. Livy, xlii. 43. — *Sine superbia*. This, says Ruhnken, must be referred to Scipio, Furius Publius, and Lælius, who, without the least pride, laboured in the cause of their inferiors. — 24. *Facite*. *Vestra*, says Donatus, is wanting here to complete the sense: *Facite, ut vestra æquanimitas, &c.* But Bentley thinks, that not a single word only, but a whole verse is here wanting, which he thus supplies:

facite, æquanimitas!
Bonitasque vestra, adjutrix nostræ industriæ,
Poëtæ ad scribendum augeant industriam.

Comp. *Hec. Prol.* 24; *Phorm. Prol.* 34.

ACT I. SCENE I.

Micio, coming out of his house early in the morning, calls Storax, one of the servants who had been sent the night before to wait upon Æschinus home; and finding that no person answered him, he hence infers that neither master nor servants have yet returned. He discovers a great deal of solicitude for his adopted son Æschinus, on account of his absence: and descants on the manner of training up children, and considers gentleness of more service than harshness and severity.

This scene consists of Trimeter Iambics, which is the case with the opening scene of all Terence's comedies.

1. *Storax!*—*Non rediit, &c.* "Ho Storax!—No reply! Then Æschinus, it seems, did not return last night from supper." Some read this verse with a note of interrogation. — 2. *Qui advorsum ierant*. "Who went to meet and conduct him home." *Adversum ire* signifies not only "to go and meet," but also "to go for a person at an appointed time." Servants to whom was assigned the office of going at a certain hour for their masters, and conducting them home in safety, were called *advorsitores*. See this word in Gesner's *Thes. Lat.* — The first syllable in *ierant* is made long, as if it had been *iverant*. — 3. *Hoc vere dicunt*. "This is a true saying." Comp. *Heaut.* iv. 5. 48. — 4. *Ubi si cesses*. "If you delay anywhere longer than usual." *Ubi* for *alicubi*. — 5. *In animo cogitat*. Cicero (*de Lege Agr.* ii. 24,) has *cum animo suo cogitare*. The usual phrase is *secum cogitare*, as in *Eun.* i. 1. 19. — 6. *Parentes propitii*. "Loving parents." *Propitius* is also applied to mortals in Cic. *Att.* viii. 16. It is an epithet belonging properly to the gods. — 8. *Animo obsequi*. "That you indulge

yourself," or "make merry." Comp. *Andr.* i. 2. 17; *Hec.* iii. 5. 9; *Hor. Od.* iv. 7. 20. — 9. *Tibi bene*, &c. "Consulting your own happiness abroad, while she, poor soul! is left to pine at home." Comp. *Andr.* ii. 5. 16.

11. *Solicitor*. Comp. Ovid, *Epist.* i. 12. *Res est solliciti plena timoris amor*. See note on *Andr.* iv. 2. 6. — *Ne ille alserit*. "Lest he have taken cold." — 13. *Vah! quenquamne*, &c. "Good heavens! is it possible that any man should conceive in his mind, or propose to himself, that which is dearer to him than his own existence?" Some read *in animum instituere*, &c. "That a man should set his mind upon, or procure any thing," &c. Colman renders it thus: "That a man should dote so much, or suffer any one to wind himself so close about his heart, as to grow dearer to him than himself?" *In animo instituere*, "to conceive." Comp. Plaut. *Mostel.* i. 2. 2. — 14. *Parare*. "Provide," "procure," or "get." Comp. Plaut. *Asin.* i. 3. 16; Catull. x. 20. Some render it here "to adopt." — 17. *Clementem vitam*. "A quiet, tranquil life." Comp. Plaut. *Stich.* iv. 1. 26. — *Otium*. "Ease." Comp. Nepos, *Pelop.* c. 2; Phædr. v. i. 7. — 18. *Et, quod fortunatum isti putant*. "And, what those of my own way of life, who love ease and the town, think a happiness, I have never married." Some by *isti* understand those of a contrary character to Micio, who take a wife with a large dowry, &c. Menander: ὦ μακάριόν με, γυναῖκα οὐ λαμβάνω. Again: ὅστις γεγόμενος βούλεται ζῆν ἡδέως, ἑτέρων γαμούντων αὐτὸς ἀπεχέσθω γάμων. — 19. *Contra hæc omnia*. The same as *e contrario*, "on the other hand." Comp. *Phorm.* iii. 2. 37. — 20. *Parce ac duriter se habere*. "He lived a frugal and laborious life." Comp. *Andr.* i. 1. 47; Plaut. *Asin.* i. 1. 64. — 22. *Inde*. For *ex quibus*, "of whom." — 23. *Habui, amavi pro meo. Habui for tractavi*. "I treated him and loved him as my own." — 24. *In eo*. For *in ea re*. "In doing so," *i. e.* in adopting Æschinus, in rearing him up from a child, and treating and loving him as my own. Some by *eo* understand Æschinus. Colman renders it: "Made him my joy, and all my soul holds dear."

25. *Ille ut item*, &c. "I strive all I can that he in turn may hold me equally dear." *Item* for *itidem*, or *similiter*. *Contra* for *vicissim*. — 26. *Do*. Supply *pecuniam*: "I supply his wants." See vs. 37. — *Prætermitto*. Supply *peccata*: "I overlook his faults." — *Non necesse habeo*. "I do not deem it requisite." *Habeo* for *existimo*, as in Sall. *Jug.* c. 114, on which see Cortius. — 27. *Meo jure*. "Under my authority." A person who acts as a free agent, is said to act *suo jure*; he who acts otherwise, *alieno jure*. — *Alii*. "Other young men." — *Clanculum patres*. The same as *clam patribus*, or *clam patres*. — 28. *Quæ fert adolescentia*. "Which youth admits of," *i. e.* to which youth are prone. So *ut ætas illa fert*, "as is usual at that time of life," Cic. *Cluent.* c. 60. — 32. *Pudore*, &c. "And 'tis, in my opinion, better far to bind your children to you by the ties of modesty and gentleness, than fear." *Pudor* here respects the children. We are to inspire them with such notions as will make them ashamed of vice, and look upon it as something mean, base, and contemptible. *Liberalitas* regards parents, and is equivalent to "mildness," "gentleness," or "affability," the true method of forming free spirits, born to enjoy and defend liberty. *Liberalitate* is, therefore, put for *lenitate*, or *clementia*. Comp. Cic. *Ligar.* c. 3; *Qu. Fr.* i. 1. Menander: Οὐ

δεῖ λείποντα τὸ παιδάριον ὀρθοῦν, Ἀλλὰ πειθοῦντα τι. These sentiments are adopted by Ben Jonson in *Every Man in his Humour*, where they are put into the mouth of old Knowell.

"There is a way of winning more by love,
And urging of the modesty, than fear :
Force works on servile natures, not the free.
He that's compelled to goodness may be good ;
But 'tis but for that fit : where others, drawn
By softness and example, get a habit.
Then if they stray, but warn them ; and the same
They should for virtue have done, they 'll do for shame."

— 33. *Retinere*. "To restrain." Comp. Cic. *Off.* ii. 12. — 34. *Hæc fratri mecum non conveniunt*. "These plans do not suit my brother as they do me ; nor do they please him," *i. e.* In these notions my brother and I disagree. Comp. *Andr.* iv. 2. 13.

35. *Venit ad me*. Comp. *Andr.* i. 1. 117. This and the four following verses are cited by Cic. *Inv.* i. 19. — 36. *Nobis*. Emphatically, says Westerhovius, because Micio, as well as Demea, was a father to Æschinus. The former adopted him. — 37. *Sumtum suggeris*. See vs. 26. — 38. *Vestitu*. An ancient dative for *vestitui*. — 39. *Iipse*. "Demea himself." — *Durus*. "Austere." — *Præter æquumque et bonum*. "Beyond what equity and justice require." A formula borrowed from jurisprudence. See Duker on Flor. i. 22. — 40. *Et errat longe*. "And that man is much deceived," *i. e.* any man. Some refer this to Demea. — 41. *Imperium gravius esse*, &c. "That power, established by force, is more authoritative and more durable, than that which is founded on friendship." Comp. Sall. *Jug.* c. 10 ; Cic. *Off.* ii. 7. *Gravius*, "of more authority and force." *Stabilis*, "more fixed and lasting." Comp. Plaut. *Trin.* ii. 2. 107 ; Cic. *Font.* c. 16. — 43. *Mea sic est ratio*, &c. "Such is my sentiment, and thus I persuade myself." Comp. iii. 3. 20 ; Cic. *ad Div.* iii. 8. — 44. *Malo coactus*. "Driven to it by fear of punishment." Comp. *Andr.* i. 5. 40 ; *Eun.* v. 5. 27 ; Tibull. iv. 13. 20. — 45. *Dum id rescitum iri credit*. "Whilst he thinks that his actions are watched." To *id* supply *quod facit*. *Dum* and *tantisper* are joined also, *Heaut.* i. 1. 54, 55. — *Cavet*. Supply *peccare*. — 46. *Rursum ad ingenium redit*. "Returns to his own ways again." *Ad ingenium*, for *ad naturam ingenitam*, "to his natural disposition." Comp. *Hec.* i. 2. 38 ; Cic. *Cæcil.* c. 17 ; Juvenal, v. 247. *Rursum redit*, a frequent pleonasm. Comp. *Eun.* iv. 2. 6 ; *Phorm.* v. 8. 73 ; *Hec.* iii. 1. 11. — 47. *Ex animo*. "Cheerfully." — 48. *Par referre*. "To make a due return."

49. *Hoc patrium est*. "This then is the duty of a father." — 50. *Quam alieno metu*. "Than from outward fear," *i. e.* than through fear of any other person. — 51. *Hoc pater ac dominus interest*. "In this thing consists the difference between a father and a master." *Hoc* here is an ablative. Τούτω πατήρ καὶ δεσπότης (for τοῦ δεσπότου) διαφέρει. — 53. *Ipsus*. "Demea himself." — *De quo agebam*. "Of whom I was speaking." *Agere* is often used for *loqui*. Comp. *Hec.* iii. 5. 5. — 54. *Nescio quid tristem*. "Vexed at something." *Quid* depends on *propter* understood. Cooke remarks that there are several fine passages in this speech, and good observations on human life ; is too long a soliloquy.

ACT I. SCENE II.

In this scene we are let more particularly into the different characters of the two brothers. Demea, hearing that Æschinus had broken into the house of a certain person, and carried off by force a music-girl, comes to reproach his brother Micio with it. This was his usual way. For as he knew Micio to be of an easy, indulgent temper, and that he was not severe in checking those youthful sallies of his son, he judged that it would be in vain for him to chide the young man himself, so long as his brother overlooked his follies, and even granted him whatever he wanted to support them. He therefore carries his first complaints to Micio, and accuses him as the cause of all these irregularities. The other endeavours to defend his conduct, as agreeable to reason and good sense; which provokes Demea so much, that they are near coming to a downright quarrel.

This scene consists of Trimeter Iambics.

1. *Ehem! opportune.* Demea's churlishness and rusticity appear in his very first address. He neglects his brother's salutation, as impatient to vent his spleen against him. — 2. *Quid tristis es?* "Why are you vexed?" *Quid* for *propter quid*. — *Rogas me, &c.* "Do you ask me why I am vexed, when we have such a son as Æschinus?" *Ubi* for *cum*, or *quoniam*. This is the interpretation of Eugraphius, and is adopted by most commentators. Madame Dacier thinks *ubi* is put here for *apud quem*: "Can you put this question to me, you who have the guardianship of Æschinus?" Reinhardt understands this passage in the same sense, but considers *ubi* as put for *in eo loco*. He suggests two other explanations: "Do you ask me why I am vexed, when Æschinus is sunk into such a state of depravity?" or, "How can you ask, &c. when you know in what a situation Æschinus is placed?" Here *qui cogitas*, or *cum cogites*, i. e. *scias*, is to be supplied. — 3. *Dixi' hoc fore?* [*Aside:*] "Did I not say this would be the case?" — 4. *Quid fecit?* "What evil has he done?" — *Quem neque pudet quicquam.* Here we have *quicquam* in the accusative in place of the genitive. So *Menedemi vicem miseret me*, in *Heaut.* iv. 5. 1. But the accusative of the thing may depend on *propter* understood. Scheller thinks *quicquam* a nominative here, and in *Plaut. Mil.* iii. 1. 30. *Comp.* iv. 7. 36. — 5. *Nec metuit.* For *qui nec metuit*. — *Nec legem putat tenere se ullam.* For *neque putat se ulla lege teneri*. In *Cic. Phil.* xi. 5, we find *leges eum non tenent*; and in *Livy*, ix. 33, *si tenuerit lex Æmilia eos censores*. Menander: Ὅς δ' οὐτ' ἐρυθρίαν οἶδεν, οὐδὲ δεδιέναι, τὰ πρῶτα πάσης τῆς ἀναιδέας ἔχει. — 7. *Modo quid designavit?* "What new prank has he just now committed?" *Designare* is a word taken sometimes in a good, sometimes in a bad sense, and properly denotes the doing of any thing new or extraordinary. We find that among the Romans, they who had the care of funeral games, were called *designatores*: probably for this reason, that, in exhibiting them, they were generally at a great deal of pains to find out things new and wonderful, such as might both please and surprise the people. *Comp. Hor. Epist.* i. 5. 16.

8. *Fores effregit, &c.* Demea endeavours to represent the late attempt of Æschinus in the worst light, that by making him appear highly blamable, he may the more irritate his brother against him. For this

reason he suppresses part of the truth; and, in telling Micio what he had done, says *in ædes irruit alienas*, which makes the offence appear very heinous; whereas, had he told it plainly as it was, *in ædes irruit lenonis*, he knew his brother would have laughed at it as a trifle. See the commentators on Hor. *Od.* i. 25. 1. — 9. *Dominum*. He should in truth have said *lenonem*. — *Familiam*. For *scortorum gregem*. Comp. *Heaut.* iv. 5. 3.—10. *Mulcavit*. “Beat.” *Usque ad mortem* is added in order to exaggerate. — 12. *Hoc*. A pronoun. Rivius considers it an adverb. In the edition of 1469 it is joined to *factum esse*. — 13. *In ore ’st omni populo*. “It is in every one’s mouth.” So *sermo omnibus erat in ore*, Cic. *Læl.* c. 1. — *Non fratrem videt*. There is much humour in this passage, as it appears that the son so much commended is the most in fault. — 15. *Rei operam dare*. Supply *familiaris augendæ*: “Is intent on the increase of his fortune.” Comp. *Heaut.* v. 1. 67; Cic. *Rosc. Amer.* c. 15. — 16. *Nullum hujus factum simile*. These words are supposed to be spoken with vehemence, and an air of indignation against the other, who was so unlike this example of sobriety. — *Illi*. For *in illum*: “against Æschinus.” So *tibi* for *in te*. Comp. Plaut. *Trin.* ii. 2. 61; Phædr. iv. 19. 18.—17. *Illum*, &c. Comp. *Andr.* ii. 3. 22.

18. *Imperito*. “Inexperienced” in the practice of the world. Menander: Οὐκ ἔστ’ ἀνόλος οὐδὲν, ὥς ἐμοὶ δοκεῖ, τολμηρότερον. — 20. *Quorsum istuc?* Supply *pertinet*, or *dicis*. — 21. *Non est flagitium*. Micio seems here to carry his indulgence too far; but we are to reflect, that it is more to oppose Demea’s surliness, than from any real approbation of his son’s follies, that he speaks in this manner: for towards the end of the scene he owns that he is not a little concerned for this late behaviour of Æschinus, who carried his extravagances rather too far. Comp. *Eun.* ii. 3. 91. Micio, says Donatus, does not deny that all this is *wrong*, but he contends that it is not *flagitious*. — 22. *Non est*. There is much force and elegance in this repetition. Comp. *Phorm.* ii. 3. 72; Cic. *Syll.* c. 27; Livy, xxx. 14. Bothe reads *non est? neque fores effringere?* interrogatively, and gives them to Demea. — 24. *Non siit egestas*. “It was our poverty that prevented us.” *Siit* for *sivit*. — *Tibi id laudi duces*. “Will you claim a merit to yourself, from that which want constrained you to.” See note on *Prol.* v. 5. — 26. *Injurium ’st*. “It is unfair.” — *Fieret*. The first syllable is long. Comp. *Heaut.* v. 4. 14; Plaut. *Amph.* i. 2. 25. — *Esset*. For *fuisse*. So *faceremus*, next verse, for *fecissemus*. — 27. *Si esses homo*. “If you were a wise and prudent man.” Comp. iv. 2. 40. See Ruhnken on Rutil. *Lup.* ii. 114. Some interpret it *si esses humanus, non tyrannus*. — 28. *Per ætatem*. Comp. *Eun.* i. 2. 33. The contrary is *præter ætatem*. Comp. *Heaut.* i. 1. 7. — *Facere potius quam faceret*. See note on *Andr.* iv. 5. 3. — 29. *Ubi te expectatum*, &c. “When, after wishing long, he shall at last get rid of you.” *Expectatum*, “having long wished for your death.” Comp. v. 4. 5. *Ejecisset foras*. “Suddenly carried you to the tomb.” — 30. *Alienior ætate*. “At an age when they will less become him.”

31. *Pro Jupiter*. A tragic exclamation. — *Homo*. [*In anger and indignation*:] “Man, you drive me to madness.” Comp. *Eun.* ii. 2. 8. — 33. *Ne me obtundas*, &c. “Do not ever teaze me on this subject.” Comp. *Andr.* ii. 2. 11; *Eun.* iii. 5. 6; Livy, ii. 15. — 35. *Is meus est factus*. Supply *per adoptionem* from Pliny, *Epist.* v. 8. This was the law of adoption among the Romans. The person adopted was immediately considered as the son of him who adopted him; and to him was

thenceforth transferred all the power and authority of the father. — 36. *Mihi peccat*. “The offence is to me.” See note on vss. 16, 17. Or, “the offence heaps disgrace on me.” Comp. Petron. c. 45. — *Ego illi*, &c. “And in that case I must bear the burden of all.” *Illi* here is an adverb for *illic*, or *ea in re*. See Victor. on Cic. *Att.* ix. 14. — 37. *Opsonat, potat, &c.* “He feasts, he drinks, he smells of perfumes; what then? He does it at my expense.” *De meo*, sc. *patrimonio*. Comp. Plin. iv. 13; Livy, iv. 60. — *Olet unguenta*. “ὄζει τὰ μύρα.” Comp. Plaut. *Pseud.* iv. 7. 35; Martial, iii. 63. 3; Cic. *Verr.* ii. 3. 12. The mild character of Micio is contrasted by Cicero with that of a furious, severe father, as drawn by the comic poet Cæcilius. Both writers are quoted in the oration *pro Cælio*, in the composition of which, it is plain that the orator kept his eye pretty constantly on our poet. The passages from Cæcilius contain all that vehemence and severity which, as Horace tells us, was accounted the common character of the style of that author.

Nunc demum mihi animus ardet, &c.

“Now my soul burns, now my heart swells with anger.

——— Oh wretch, oh monster! ——

What can I say? what can I wish? when you

By your vile deeds make all my wishes vain?

Why did you go into that neighbourhood?

Why, knowing her allurements, not avoid them?

And why maintain an intercourse so vile? ——

Spend—squander—dissipate—I give you leave.

If want o’ertake you, you alone will feel it:

For my remains of life I’ve yet enough.”—*Colman*.

38. *Dum erit commodum*. “While ’tis convenient to me to do so.” — 39. *Ubi non erit*. “When it will not” be convenient to supply him with money. Comp. Cic. *Verr.* ii. 13. — *Fortasse excludetur foras*. I once understood this passage thus, says Madame Dacier: “Perhaps I may turn him out of doors.” But on further consideration I think the sense which I have followed more agreeable to the character of Micio; “His mistress perhaps will shut him out of doors.” The fondness he expresses in this sentiment is very remarkable. He does not absolutely say *Æschinus’s* mistress will turn him out of doors, but “perhaps he may be turned out of doors.” He is so extremely partial to his adopted son, that he thinks his mistress would certainly caress him, even though he made her no presents. This expression *fortasse* has an admirable effect, as is observed by Donatus. — 40. *Fores effregit*. “He has broken open doors. Well, what then? they shall be mended. You say he has torn a garment. That too shall be repaired.” — 41. *Est, Dis gratia*. “I have, thank Heaven, enough to do all this.” — 43. *Cedo quemvis arbitrum*. “Name some umpire between us.” — 45. *Pater esse, &c.* “Learn the duty of a father from those, &c. — *Veri*. Comp. Ovid, *Met.* ix. 24. — 46. *Natura tu illi pater es*. This is Micio’s answer to Demea, charging him with not knowing the duty of a father; intimating, that he thought nature not of so great importance in training up children, as deliberation and prudence. A real father may be often blinded by his affection, but in the case of one whose liking was founded upon the merit of the person beloved, there was less reason to think that he would be biassed by passion; and that, therefore, he could judge of his behaviour without prejudice, and

give such advice as was most agreeable to his real circumstances. — 47. *Tun' consulis quicquam?* "You! do you give any counsel?" — *Abiero.* For *abibo.* See note on *Andr.* iii. 3. 38. — 48. *Siccine agis?* "Is it thus you treat me?" Comp. *Eun.* i. 2. 19. — 49. *Curæ est mihi.* "It is my concern." — 50. *Curemus æquam uterque partem.* "Let each of us look to his own ward." — *Tu alterum.* "Do you mind Ctesipho." — 51. *Ego item alterum.* "And I will take care of Æschinus." — 53. *Quid istic?* Supply *resisto*: "Do I oppose it?" A formula of concession. Comp. iii. 2. 52; v. 8. 33; *Andr.* iii. 3. 40; *Eun.* i. 2. 91. We say, "Well, well." — 54. *Profundat.* "Let him waste." Comp. *Heaut.* iii. 1. 56; Cic. *Quint.* c. 12. — 55. *Jam si verbum ullum posthac.* Aposiopesis. Supply *tibi fecero, or dixero, peream.* — *Ullum.* Comp. *Andr.* i. 5. 21; *Eun.* i. 2. 8.

56. *An non credis?* Supply *ægre mihi esse?* Donatus supplies *me irasci?* — *Repeton', quem dedi?* "Do I demand him again, whom I gave you?" — 57. *Ægre 'st.* "'Tis very hard—I am no stranger to him—if I oppose these measures—but, I've done." — 58. *Unum vis curem, curo.* "You bid me look to Ctesipho: I do." Comp. vs. 50. — 59. *Iste tuus ipse.* "That ward of thine will himself be sensible of it hereafter," i. e. that I have taken special care of Ctesipho. But Schmieder supplies the ellipsis with *tua se negligentia periisse.* Comp. *Eun.* i. 1. 21. — 60. *Nolo in illum, &c.* "I will say nothing worse of him at present." [*Exit Demea.*]

61. *Nec nil, neque omnia hæc sunt, quæ dicit.* "Neither are all his arguments unimportant, nor yet are they such as he asserts," i. e. there is some truth in what he says, though it be not all true. The words *hæc* and *quæ* are sometimes put for *talía* and *qualia.* Comp. *Hec.* ii. 2. 22; Cic. *ad Div.* iv. 2. — *Tamen non nil molesta.* "Yet these things give me some concern." — *Hæc.* The actions of Æschinus. — 63. *Nam ita 'st homo.* "For such is the nature of the man, that when I would pacify him, I must first oppose and thwart him." Comp. *Andr.* v. 4. 17. *Placo* for *placare volo.* Terence seems inclined to favour the part of mild fathers. He represents Micio as affected at his son's irregularities; lest, if he should appear wholly unmoved, he might seem to corrupt his son, rather than treat him with a proper indulgence. Wherefore, through all his moderation, he still betrays a fatherly emotion. — 65. *Tamen.* The final of *tamen* is considered short in this place. — *Vix humane patitur.* "He scarcely bears it with patience." — *Verum si, &c.* "But were I to inflame or aid his anger, I were as great a madman as himself." Comp. Plaut. *Amph.* ii. 2. 69. — 68. *Nobis.* "To both of us." Comp. vs. 2. — 69. *Quam hic non, &c.* "Where is the girl to whom he has not made love?" — 70. *Credo jam omnium tædebat.* "He was tired and sick, I suppose, of all such." *Credo* is used either in doubt, or in irony. It is used in the former sense here. *Omnium tædebat.* Comp. *Eun.* ii. 3. 6.

71. *Velle uxorem ducere.* Comp. iii. 1. 5, &c. The art of Terence in preparing his incidents is wonderful. He contrives, says Donatus, that even ignorant persons shall open the plot; as in the present instance, which gives us to understand, that Æschinus had mentioned to Micio his intention of marrying Pamphila, though he had not entered into particulars. This naturally leads us to the ensuing part of the fable, without forestalling any of the circumstances. — 72. *Defervisse.* "Had cooled." This is the proper meaning of *defervescere.* Hence,

“to abate,” “to be assuaged.” Comp. Cic. *Cœl.* c. 18. *Flor.* i. 22. 1. *Fervere* and *fervor* are often said of youth. Comp. Hor. *Od.* i. 16. 23.—73. *Ecce autem de integro.* Supply *amare cœpit.* — *Nisi.* For *sed.* Comp. *Andr.* iv. 1. 40; *Eun.* iii. 4. 10; *Hec.* ii. 3. 7.—74. *Hominem.* Æschinus.

ACT II. SCENE I.

We have observed in the preceding scene, that Demea had been informed of Æschinus's coming into Sannio's house, and taking thence by force a music-girl. As this scene, therefore, seems to contain a representation of that scuffle, it may appear to the reader preposterous, and contrary to the order of time. To obviate this difficulty, we are to observe, that Æschinus had no less than two quarrels with Sannio. The first, when he broke into his house and carried off the music-girl. As this could not be done without a great deal of noise, and gathering a crowd of people about the door, the rumour of it flew all over the town, and instantly reached Demea. He runs to his brother Micio, to complain, and reproach him with it. This is what we have observed in the last scene. Meantime, Æschinus, bringing home the music-girl, is followed by Sannio, who persecutes him all the way, till he comes to Micio's door; and endeavours to hinder him from conveying her into the house, which gives rise to another squabble. This is evident from the circumstances of the story itself: for Sannio, speaking of the former assault, says, vs. 44, *Domo me eripuit, verberavit: me invito abduxit meam: Homini misero plus quingentos colaphos infregit mihi.* Whereas, in this latter quarrel, Æschinus says to his servant, vs. 13, *Abi præ strenue; ac forem aperi.* And afterwards, *I intro nunc jam.*

Of this scene, verses 1, 2, 3, 6, 8, 11, are Tetrameter Trochaics Acatalectic; and verses 7, 9, 10, 12—16, 43—54, Tetrameter Trochaics Catalectic. Verse 4 may be scanned as a Dimeter Iambic; though Reinhardt makes it a Dimeter Trochaic Catalectic, by shortening the first syllable of *istum.* Verses 5, 17—42, are Tetrameter Iambics Acatalectic. The last syllable of vs. 11 is carried to the beginning of vs. 12. Comp. ii. 2. 9.

1. *Populares.* “Fellow-citizens.” Comp. *Eun.* v. 8. 1; *Phorm.* i. 1. 1.—2. *Otiöse.* [*To the girl:*] “In safety.” The girl, no doubt, liked better to be in the hands of Æschinus than of Sannio, and had followed with a mixture of joy and fear.—*Iam.* A dissyllable.—*Illico hic.* “In this very place.”—3. *Quid respectas?* “Why do you look back?” *Respectare* properly signifies, to look back frequently through fear. Comp. Plaut. *Men.* i. 2. 51, and see Schwarz on Plin. *Paneg.* c. 23.—4. *Ego istam invitis omnibus.* Supply *mihi vindicabo,* or something similar.—5. *Non committet hodie unquam.* “He will never run the risk of getting another beating to day.” The particle *tamen,* to correspond with *quanquam,* is omitted in this clause. *Committere* signifies to do something deserving of punishment or censure. Comp. Cic. *Off.* iii. 2; *Att.* i. 6.—6. *Ne te ignarum fuisse, &c.* “That you may not pretend to ignorance of my profession.”—7. *Leno sum.* He declares this to Æschinus, to intimidate him, because the merchants who dealt in slaves had great privileges at Athens, by reason of

the advantages the commonwealth drew from them; and it was forbidden to abuse them, under pain of disinherittance. Hence, in Lucian, a young man, complaining that he had been disinherited by his father, says, "Is there any slave-merchant who accuses me of having ill-treated him?"—*At ita*, &c. "And yet as tenacious of my word as any man alive." This may apply to his "good faith" in the way of business, or to his "being as good as his word" with regard to what he had threatened. Reinhardt takes it in the latter sense. — 8. *Quod te posterius purges*. For *si posterius dixeris ut te purges*. — 9. *Hujus non faciam*. [*Sannio snapping his fingers*.] "I will not care that for your excuses." — *Meum jus persequar*. "I will prosecute my right." Comp. i. 2. 27; *Phorm.* v. 7. 91. — 10. *Tu verbis . . . mi re*. See note on *Andr.* v. 1. 5. — *Solves*. "Atone." Comp. *Phorm.* v. 7. 80. — 11. *Vestra hæc*. Supply *verba*. "I know your usual excuses on these occasions." — *Nollem factum*, &c. "I am sorry that I did it: and I'll swear that you are unworthy of this injury." For the metre of this and the following verse, see Hermann, *Elem. D. M.* pp. 108, 110. (*Glasg.* 1817.) — 12. *Acceptus*. "Treated."

13. *Abi præ strenue*. [*To Parmeno*.] "Go forward boldly." Comp. *Andr.* i. 1. 144. — *Ceterum hoc*, &c. "But in this you shall not succeed." — 14. *I intro nunc iam*. [*To Parmeno*.] "Now, in with her." — *At enim*, &c. [*Sannio stepping between*.] "But I will not however allow it." — 15. *Hic propter hunc adsiste*. "Here, stand close to him." *Propter* for *juxta*, as in *Phædr.* ii. 6. 7. — 17. *In mæla*. "In his face." Comp. *Plaut. Rud.* iii. 4. 5. — 18. *Istuc volo ergo*, &c. "I'd have him try that, if he dare." — *Hem, serva*. [*To Parmeno*.] "Now, mind!" — *Omitte mulierem*. [*To Sannio*.] "Let go the girl." [*Sannio still struggling with the girl, Æschinus winks, and Parmeno strikes the procurer*.] — 19. *Geminabit*. [*To Sannio*. Hereupon, Parmeno, hastily, and without waiting for the signal from his master, gives Sannio another blow on the face.] — 20. *Verum in istam partem*, &c. [*To Parmeno*.] "But, however, you had better err in that way than the other," i. e. your fault is on the right side. — 21. *I nunc iam*. [*Parmeno now leads the girl into Micio's house*.] — *Regnumne*, &c. "Have you usurped the tyranny here?" *Regnum* is sometimes put for *tyrannis*. Comp. *Cic. pro Sull.* c. 7. *Hic*. "At Athens." — 22. *Ornatus esses*. "You should be recompensed according to your virtues." *Ornatus* is used in a good sense in *Plaut. Capt.* v. 3. 20. Comp. *Cic. ad Div.* v. 8.

23. *Quid tibi rei mecum 'st?* "What business have you with me?" Comp. *Heaut.* iv. 4. 20. — *Nostin' qui sim?* Sannio here, says Donatus, answers very properly, for this was the common answer of a man who owed nothing, "Does he know me?" Not that the person to whom he spoke did not know him, but because he had no action against him in any court of justice. Thus, *nosti me? nosti qui sim?* are terms drawn from the practice and formalities of the bar. Instead of saying, "I owe you nothing," the usual phrase was, "Do you know me?" For a debtor was generally well known to his creditor: and Æschinus's answer, that he neither knew him nor desired to know him, is much the same as if he had said, "I do not want to have any demands upon you." Thus, the wit of this passage consists in the equivocal meaning of the terms, which must be lost in the translation, as our language annexes no double sense to the words. — 24. *Ferres infortunium*. Comp. *Andr.* iii. 5. 4. — 25. *Qui tibi meam*, &c. "What greater right have

you to take away my slave, for whom I paid my money?"—26. *Responde*. "Answer me this!"—*Erit melius*. "It will be better for you." A formula of threatening. Comp. Plaut. *Men.* v. 2. 51; Hor. *Sat.* ii. 1. 45; Livy, iii. 41. The final in *erit* is short. Comp. iii. 3. 57.—*Convicium*. As if *convocium*, "a confusion of voices;" hence, "a scuffle," or "disturbance."—28. *Operiere loris*. "You shall be covered with stripes."—*Sic erit*. Comp. Phorm. ii. 2. 2; v. 3. 18; *Hec.* iii. 3. 19.—29. *Hiccinæ libertatem*, &c. "Is this the liberty they boast of here, common to all?"—31. *Egon' debacchatus*, &c. "But who has brawled most; I against you, or you against me?" Boscha, on Plaut. *Capt.* p. 131, conjectured, *Ego in te bacchatus*, &c.—*Mitte ista*. "Never mind that now, but come to the point."—32. *Quam rem? quo redeam?* "What point? come to what?"

33. *Æqui modo aliquid*. For *modo aliquid æqui dicas*.—*Vah! iniqua*, &c. "So, a fellow like you warns me against injustice!"—34. *Perniciēs*, &c. Οὐκ ἔστιν οὐδέν τεχνίον ἐξωλέστερον τοῦ πορνοδόσκου.—35. *Tamen tibi a me*, &c. "Yet no injury arose on my part against you." Comp. iii. 3. 89.—36. *Nam hercle etiam hoc restat*. "No; for that is to come."—37. *Minis viginti*. Two thousand drachmæ; of our money, 64*l.* 11*s.* 8*d.*—*Quæres tibi vortat male!* "May your bargain never prosper!" Comp. Phorm. iv. 3. 73.—39. *Minime*. [Ironically.] *Namque id metui*. [Ironically.]—40. *Ego liberali illam*. Constr. *Ego assero illam in libertatem manu mea injecta causa liberali*. "I will claim her by an action of freedom." Æschinus says this to Sannio to frighten him into the composition which he had refused. *Asserere manu* was a law phrase, meaning to defend any one as free. These defenders of liberty were called *assertores*; and the action which they commenced to evince this liberty, *causa liberalis*, an action of freedom. The laying on of hands was the usual mode of claiming the property of any person. Comp. Plaut. *Curc.* v. 2. 68.—*Assero*. The present for the future.—41. *Causam meditari*. "To study how to defend your cause." Comp. *Andr.* ii. 4. 3.—42. *Dum ego redeo*. [*Exit Æschinus*.] I do not remember, says Colman, in the whole circle of modern comedy, a more natural picture of the elegant ease and indifference of a fine gentleman, than that exhibited in this scene, in the character of Æschinus.

42. *Pro supreme Jupiter!* [*Sannio alone*.]—43. *Minime miror*. Supply *eos*. This pronoun is frequently omitted before a relative. Menander: Οἱ μοι, τὸ γὰρ ἄφρων δυστυχεῖν μανίαν ποιεῖ.—44. *Meam*. Supply *puellam*.—45. *Colaphos infregit*. The same as *impegit*, *illisit*, or *influxit*. Comp. Plin. *N. H.* viii. 36. Donatus observes a poetical beauty in the word *infregit*, which Sannio, he supposes, pronounced in such a manner as to carry some resemblance of the rebounding of the blows which he had received.—46. *Tantidem*. "At the same price as I bought her."—48. *Sed ego hoc hariolor*. "But in this I conjecture falsely." Comp. Phorm. iii. 2. 8.—50. *Somnium*. "All moonshine," as we say.—*Cras redi*. "Call again to-morrow." Words of procrastination, to elude and deceive the creditor.—51. *Id quoque*. Deferring the payment.—*Injurium 'st*. Comp. i. 2. 26.—52. *Quod res est*. "Which is the real truth of the matter." Comp. *Eun.* iv. 6. 10.—53. *Mussitanda*. "Must be borne in silence."—54. *Dabit*. "Will give the money I demand."—*Rationes puto*. *Rationes putare* is the same as the Greek λογίζεσθαι, "to cast up accounts." Comp. Cic. *Att.* iv. 11.

ACT II. SCENE II.

Æschinus, in the preceding scene, had left Sannio abruptly, having first alarmed him with an apprehension that he intended to stand upon his defence, and assert the freedom of the music-girl. Accordingly we find Sannio, when left alone, reflecting with himself what is best for him to do; and as is usual in these cases, he resolves to put up with the affront, and rest satisfied, if he can but obtain his own. Æschinus, in the mean time, was not easy; he knew the severe penalties he was liable to, if Sannio prosecuted the suit, and therefore was willing by all means to come to an agreement with him. For this purpose, he applies to Syrus, a slave of great cunning, and expert in these affairs. Syrus undertakes it, and is here represented as coming out from his master, and talking to him within, giving him assurance that he will soon bring Sannio to terms.

The first nineteen verses of this scene are Tetrameter Iambics Aca-
talectic, and the remainder, Trimeter Iambics. The final of *atque* in
vs. 9 is elided by the initial vowel of vs. 10. Comp. ii. 1. 11.

1. *Tace.* [*This is addressed to Æschinus within.*] — *Ipsum.* Sannio.
— *Cupide accipiat jam faxo.* “He will eagerly receive the money, I
promise you.” — *Atque etiam, &c.* “Ay, and own that he is well
treated too.” — 2. *Quid istuc, &c.* [*Syrus comes forward, and addresses
Sannio.*] It is worth while to remark here, how Terence varies his
style, and always suits it to the genius, character, and designs of the
person who speaks. In the former scene, Æschinus carries it with a
high hand, disdains to make any concession to Sannio, and instead of
calling him by his own name, in contempt denominates him by his
profession. This behaviour is natural enough in a young man, arro-
gant and fierce; and who, no doubt, thought the only way to humble
his adversary, was to show that he undervalued and despised him. But
Syrus, who wanted to make up matters, begins with a softer tone, and
addresses him by his own name; which was doing great honour to a
man who got his living by so sordid an employment; for we find that
this familiarity was a mark of esteem and affection, even among people
of condition. Comp. *Eun.* iii. 2. 2, and iv. 7. 37. — 3. *Nescio quid
concertasse.* “That you had some dispute.” Syrus pretends ignorance
of the cause of this quarrel, as appears from the words *nescio quid.* —
Nunquam vidi iniquius certationem comparatam. “I never saw a quarrel
arranged more unequally.” Comp. *Eun.* ii. 3. 64. This answer is
founded upon what Syrus had just said; for by the word *concertasse* he
seemed to put Æschinus and Sannio upon an equality. Hence, in the
answer, we meet with *comparatam*, a term drawn from the combats of
gladiators, where it was the custom to choose out such as seemed to be
most upon a par, and match them together. — 5. *Vapulando.* “With
being beaten.” Comp. Juvenal, iii. 289. — *Usque.* For *usque adeo.*

6. *Tua culpa.* “It was your own fault.” Some consider these as
ablatives, and supply *factum est*: but the metre will not admit it. —
Quid facerem? Comp. *Eun.* v. 1. 15. — *Adulescenti morem gestum
oportuit.* “You should have submitted to the young man.” *Morem
gerere* is the same as *obtemperare*. For the use of the participle with
oportet, see *Heaut.* i. 2. 26; iv. 1. 22. — 7. *Qui potui melius.* “How
could I do more than submit my face to his blows?” A person

is said *os præbere*, who tamely submits to ill treatment. Comp. Cic. *Att.* i. 18; Livy, iv. 35; Tacit. *Hist.* iii. 32. The first *qui* is put for *qua ratione*: the other is a nominative to *præbui*. — *Age, scis, &c.* “Well, but do you understand what I am going to say?” — 8. *In loco.* “On a proper occasion.” Thus Livy, ii. 47; *Spreta in tempore gloria, interdum cumulatione redit.* Comp. v. 3. 41; Hor. *Od.* iv. 12. 28. — *Hui!* Some give this to Sannio, interrupting and deriding Syrus. But it reads much better if we suppose it to come from Syrus, who here makes a sudden pause, as wondering that Sannio did not see, that by humouring Æschinus for the present, he might be able to make him his dupe afterwards. — 10. *Adulescenti esses morigeratus.* “If you had submitted to the young man.” *Morigerari* is the same as *morem gerere*. See vs. 6. — 11. *Ne non tibi istuc fœneraret.* “Lest that would not return to you with interest.” *Ne non* is put here for *ut*. *Istuc* (i. e. *de tuo jure paululum*) is the nominative to *fœneraret*, which is used in a neuter sense here. Comp. *Phorm.* iii. 2. 8; and see Schulting on Seneca, *Suas.* iii. 57. Sannio had maintained it as his right, that he could not be forced to sell the music-girl. This is what Syrus refers to here: You ought not to have insisted so rigorously; but as you found him so earnest, your best way was to have yielded, which would have been certain gain to you in the end.

12. *Nunquam rem facies.* “You will never make a fortune.” Comp. *Andr.* i. 5. 53. — *Abi, non scis, &c.* “Away! You do not know how to inveigle men.” A metaphor from bird-catching. Comp. Plaut. *Asin.* i. 3. 63. — 13. *Credo, istuc melius esse.* “I believe your way is best.” *Istuc* here refers to *de tuo jure concedere paululum*. Some refer it to what Sannio had said vs. 11: “I never purchase hope with ready money;” and render it: “My own way, I believe, is best.” — 14. *Quin, &c.* “But I had rather, when it was in my power, receive prompt payment.” — 15. *Age novi tuum animum, &c.* “Pshaw! I know your spirit: as if twenty minæ now were any thing to you, in comparison of obliging my master!” To *animum* supply *liberalem*. Comp. *Heaut.* iii. 3. 9. *Usquam* here has the signification of *ullius æstimationis*, “of any value.” *Ullo loco* and *nullo loco* are used in the same manner. For the latter the Greeks use *οὐδαμῶς*. See Turneb. *Advers.* xx. 31. — 16. *Præterea autem.* [*Syrus adds this carelessly.*] — *Hem!* [*Sannio alarmed.*] — 17. *Multa.* “A large stock of goods.” The neuter gender is artfully used here. Syrus, to speak openly, should have said *multas puellas*. — *Hoc scio, &c.* “On this account, I know, your mind is in suspense.” *Hoc* for *ob hoc*. — 18. *Hoc ages.* “You will attend to this,” i. e. apply for the money. Comp. *Andr.* i. 2. 15; ii. 5. 4; *Eun.* i. 2. 50.

19. *Nusquam pedem.* Supply *moveo*, or *profero*: “I do not stir a foot.” Comp. *Andr.* iv. 5. 13. — *Perii hercle, &c.* [*Aside:*] “Undone, by heaven! Urged by these hopes, they have undertaken this.” — *Timet.* [*Syrus aside:*] “He fears! I hinted Cyprus; there’s the rub.” — 20. *Injeci scrupulum homini.* “I have put him to a nonplus.” Comp. *Phorm.* v. 7. 61. See note on *Andr.* v. 4. 37. — *O scelera.* [*Aside:*] “O baseness! only see how he has overreached me at the very moment.” — *Illud vide.* A formula used in mentioning any thing surprising. Comp. Cic. *ad Div.* xvi. 5; and see Schwarz on Plin. *Paneg.* c. 70. — 21. *Articulo.* Supply *temporis*. Comp. *Andr.* iii. 2. 52; Curt. iii. 5; Sueton. *Claud.* c. 4. Some think this a continuation of the

metaphor contained in *scrupulum injeci*, and interpret it "a joint of the toe." — *Emtæ mulieres*. Guyetus will not allow that Sannio had bought these slaves at Athens, to carry them to Cyprus: but that they had been bought at Cyprus to carry to Athens; and upon this supposition, he changes and alters the text at pleasure. But he seems to have forgotten, that it was the practice of the merchants to range all over Greece, and buy up women-slaves to sell them at a celebrated fair, which was held at Cyprus; and that the profits which Greece, especially the Athenians, drew from this commerce, was the cause of their granting so many privileges to slave-merchants. — 23. *Eo*. "To Cyprus." — 24. *Hoc*. The settlement with Æschinus. For *ac tum agam* some read *actum agam*, "I will labour in vain." See *Phorm.* ii. 3. 72. — 25. *Nihil est*. "It comes to nothing." — *Refrixit res*. "The thing has grown quite cold," i. e. it is become old and quite forgotten. A metaphor from iron, which, when it has become cold, is hammered to no purpose. Comp. Cic. *Q. Fr.* ii. 6; *pro Planc.* c. 23; *ad Div.* ix. 10. — *Nunc demum venis?* "What! come at last? Why did you stay so long? Where have you been?" These are the objections that might be made, should he defer his demand by going to the fair. — 26. *Ut sit satius*. "So that it may be better to lose it altogether." — 27. *Aut tum persequi*. "Or sue for it then," after my return from the fair.

28. *Jamne enumerasti id, &c.* [*Sannio, who retired a short distance from Syrus, had now for some time been reasoning with himself. Syrus at length coming up close to him, says:*] "Well, have you yet calculated the gains that will accrue from your voyage." This passage has been generally understood as referring to the price of the music-girl; whereas it is really a piece of cunning in Syrus, to turn the discourse to another subject, and, by his seeming indifference, increase the fears and anxiety of Sannio. He demands, therefore, whether he had computed what gains he expected to make by his voyage to Cyprus, which, as it made Sannio sensible that they knew the necessity he was under, was likely to bring him sooner to submit to their terms. — 29. *Hoccine illo dignum 'st?* "Is this becoming in Æschinus?" — *Hoccine inceptare Æschinum?* "Is it possible, that Æschinus could attempt so unworthy an action?" — 30. *Postulet*. For *velit*, or *speret*. — 31. *Labascit*. "He gives way," i. e. he wavers in his resolution. [*Syrus says this aside.*] — *Unum hoc habeo*. [*Addressing Sannio:*] "I have but one word more to add." — 32. *Potius quam venias in periculum, &c.* "Rather than run the risk to get or lose the whole, even halve the matter." *Venire in periculum* is the same as *venire in dubium*. See vs. 35. — 33. *Dividuum face*. For *divide*. Comp. Plaut. *Rud.* v. 3. 52. — 34. *Minas decem, &c.* "He will scrape together, from some place or other, ten minæ." Comp. ii. 1. 37. — 35. *Etiā de sorte, &c.* "Alas! I am now in danger of losing the very principal." *Sors* is "the principal sum" put out to interest: it is sometimes called *caput*. The "interest" was named *merces*. By *sors* here is meant "the capital," which Sannio laid out in purchasing the music-girl. To lose the profit, which he expected to make by his bargain, was to him a heavy misfortune; but to lose part of the principal too, was quite intolerable. — 36. *Pudet nihil?* "Has he no shame?" Comp. *Andr.* iv. 1. 14. — *Omnes dentes, &c.* Comp. ii. 1. 52. — 37. *Colaphis, &c.* The commentators cite from one of the lost comedies of Terence: *caput mihi*

tuber fecit. Thus also Plutarch; Ποιήσω σπογγιῆς μαλακώτερον τὸ πρόσωπον. Comp. ii. 1. 45.

39. *Numquid vis.* Comp. *Eun.* i. 2. 111. — 40. *Ut ut, &c.* "However things have happened, rather than I should be driven to commence a suit, let him return me my bare due at least—the sum she cost me." — *Quam lites sequar.* Comp. *Andr.* iv. 5. 16. — 41. *Meum.* The principal sum. — *Saltem.* Τὸ ἔσχατον. Donatus derives this from *salutem.* 45. *Quid quod te oro?* "Will you do what I ask?" — *Paulisper mane.* [*Syrus and Sannio retire.*]

ACT II. SCENE III.

The abduction of the music-girl was not on account of Æschinus himself, but for his brother. Endeavours had been used to obtain her fairly from Sannio; but he insisted upon conditions which it was impossible for them to comply with. This reduced Ctesipho to the greatest despair, insomuch that he was on the point of leaving his country. Æschinus, seeing the consequences were likely to prove so terrible, resolves upon violence, and, as we have seen, carries the girl off by force. Ctesipho had by this time heard of it, and is here introduced full of joy at his good fortune, and of gratitude to a brother who had done so much for him.

This scene consists of Tetrameter Iambics Acatalectic.

2. *Verum enimvero.* Cicero scarcely ever uses these particles in this manner; they are frequently so used by Livy and Sallust, and particularly by the latter. Comp. *Cat.* c. 2. — *Id demum juvat.* "That in fine is delightful." *Demum* is used in the same sense by Sallust, *Cat.* c. 2. — 3. *Quid.* For *propter quid.* Some explain it by *quomodo.* — *Te laudem.* Menander: Ὡς ἡδὺ γ' ἐν ἀδελφοῖς ἐστὶν ὁμονοίας ἔρως. Comp. *Eun.* iii. 5. 17. — 4. *Nunquam ita magnifice, &c.* "Ne'er can I rise to such a height of praise, but your deservings will o'ertop me still." — 5. *Præter alias.* Supply *res.* Comp. *Andr.* i. 1. 31 and 95. — 6. *Homini nemini.* Comp. *Eun.* iii. 5. 1; *Hec.* iii. 1. 1. — *Primarum artium magis principem.* "More distinguished for all transcendent qualities."

7. *O Ctesipho.* Nothing can be better conducted than this meeting of Ctesipho and Syrus. The latter sees Ctesipho happy, and possessed of all his wishes. Ctesipho is addressed unexpectedly by Syrus, and turns to him with an emotion of surprise, *O Syre!* but as his thoughts are full of Æschinus, the very first question regards him, *Æschinus ubi est?* — 8. *Quid sit?* Supply *rogas?* or *quæris?* Comp. i. 2. 2. — *Illius opera.* "By the assistance of Æschinus." — *Festivom caput.* "Delightful man!" — 9. *Quine omnia, &c.* "Who thought that all his own interests should be disregarded, in consideration of my advantage." *Quine* for *qui*, as in *Hor. Sat.* i. 10. 21. *Post* for *postponenda.* Comp. *Hec.* iii. 5. 33. — *Præ.* "In comparison of." Comp. *Eun.* ii. 2. 8. — 10. *Famam.* For *infamiam.* Comp. *Phorm.* v. 7. 18. — *Meum amorem.* Comp. *Heaut.* ii. 3. 110. — *Peccatum.* "The crime of carrying off the music-girl." — 11. *Nil supra pote.* "Nothing could exceed it." *Pote* for *potest esse.* Comp. *Andr.* i. 1. 93; *Val. Flac.* iv.

680. — *Crepuit.* Comp. *Andr.* iv. 59. Ἐπὶ δὲ τῶν ἔσω ἐψόφηκε τὴν θύραν ἐξιών, Scholiast on Aristoph. *Nub.* [*As Ctesipho is about to depart, he is detained by the appearance of his brother.*]

ACT II. SCENE IV.

Æschinus again appears, and with the same haughty air towards Sannio, as knowing that was the most likely way to humble him, and bring him to terms. In this scene the several characters are preserved with wonderful exactness: the discourse runs upon different subjects, but each is mindful of that which it was natural should most employ his thoughts. Sannio is attentive only to the recovery of his money. Every thing he does or says tends to this. Æschinus still speaks with his usual haughtiness, and a threatening tone; but whispers Syrus, to know how Sannio stood inclined; and, when told that he has come to terms, resolves to go immediately and pay him off. Ctesipho's first concern is, to express his gratitude to his brother: which when done, he thinks how to provide against his father's hearing any thing of what has happened; and for this purpose begs of Syrus that Sannio may be paid as soon as possible.

The metre is Tetrameter Iambic Acatalectic.

1. *Me quærit.* [*Sannio behind:*] "He inquires for me. But has he brought out the cash?" Comp. *Eun.* v. 6. 5. When Sannio sees no sign of the money, he changes his note: *Occidi, nil video.* He is not in the least concerned at the verbal abuse heaped upon him; for this he was used to: but not to see the money, when most expected, is a real affliction. — 2. *Te ipsum quæro.* "You are the very person I want." Comp. i. 2. 1; *Heaut.* iv. 8. 3. — 3. *In tuto est.* Comp. *Andr.* iii. 1. 22; *Heaut.* iv. 3. 11. — 5. *In os te laudare.* The same as *præsentem te laudare.* Comp. *Heaut.* iii. 3. 11; *Lactant.* iii. 14. The Greeks say ἐπαινεῖν κατὰ στόμα. *Aristot. Rhet.* 2. Ἐπαινέειν παρόντα κολακείας ἐστὶ. — 6. *Assentandi.* Supply *causa*, or *gratia*. See *Sanct. Min.* i. 15. Comp. *Cic. N. D.* i. 21. The Greeks in the same manner omit ἔνεκα. — *Quam quo habeam gratum.* Supply *tuum in me beneficium*: "Than to express my gratitude for your kindness." Thus *Plaut. Truc.* ii. 7. 56. *Dona accepta grataque habeo.* Comp. *Cic. Tusc. Qu.* v. 15. *Quo* is put for *eo*, *quod*. — 8. *Hoc mihi dolet.* For *propter hoc doleo*. — *Nos pæne sero scisse.* "That we learned almost too late," that the music-girl was to have been taken to Cyprus, and sold as a slave.

10. *Pudebat.* "I was ashamed to acknowledge my affection for a slave." — *Tam ob parvulam rem, &c.* "For so small a trifle almost quit your country!" — *Turpe dictu.* Because one's country ought to be dearer to him than every other consideration. Comp. *Heaut.* i. 1. 85. — *Deos quæso.* *Quæso* is construed with an accusative also in *Cic. ad Div.* iii. 2. — 12. *Quid ait tandem nobis Sannio?* [*Addressing Syrus:*] "Well, what at length does Sannio say to us?" — *Jam mitis est.* "He is pacified at last." — 13. *Ad forum.* The business of the money-changers was transacted there. Comp. *Phorm.* v. 7. 28. — *Ut hunc absolvam.* "In order to pay off Sannio." — *Ad illam.* "To the music-girl." — 14. *Syre, insta.* [*Sannio apart to Syrus:*] "Now urge the

matter, Syrus." — *Eamus*, &c. A piece of arch malice in Syrus, in order to teaze Sannio. — *Ne tam quidem*, "I am in no such hurry; however useless my waiting here may be." *Quamvis for quantum vis.* — *Otiosus*. For *sine negotio*. — 16. *Omne*. This is opposed to *dividuum*, ii. 2. 33. — *Sequor*. [*Exit Sannio*. Syrus also is about to go, when he is called back by Ctesipho.]

17. *Impurissimum*. "Most avaricious." Comp. Cic. *Cluent.* c. 25. Ctesipho had gone in to his mistress, but recollecting that if Sannio was not paid off, he might make a noise, and the story come to his father's ears, he calls after Syrus to caution him upon that head. His manner of expressing himself, as Donatus observes, is suitable to the character of one who had all his lifetime been bred in the country, and, therefore, was too modest to use the word *leno*. — 18. *Quam primum*. Livy expresses this by *primo quoque tempore*, "as soon as possible." — *Absolvitote*. Comp. vs. 13. — *Irritatus*. This word is properly used with respect to dogs. — 19. *Aliqua*. Supply *ratione*. "By some means." — *Permanet*. A metaphor from water flowing through a secret canal. — *Perpetuo perierim*. Westerhovius thinks this alludes to the disinheriting of young men by their fathers. Comp. Quintil. *Inst.* vii. 4.

21. *Lectulos sterni*. The couches to be spread for supper. — 22. *Transacta re*. The settling of accounts with Sannio being dispatched. — *Convortam me*, &c. "I shall march homewards with provisions." Donatus has upon this the following remark: *Convortam* carries something magnificent in the very expression, for it is a word peculiar to a great train of attendance. *Convertere se* is properly said of one who is preceded by some solemn pomp, as in a triumph: in like manner, *convortit* is used by a general when he changes the march of his army. In this, therefore, we see the boasting and vain-glorious humour of slaves, when things go on prosperously with them. — 23. *Ita quæso*. Supply *facias*. — *Hoc*. The quiet settlement of the business with Sannio. — *Hilare hunc sumamus diem*. "Let us spend this day merrily." — *Sumamus for consumamus*. Comp. v. 3. 68 [*Exeunt Ctesipho and Syrus.*]

ACT III. SCENE I.

Æschinus, in one of his night rambles, had happened to meet an Athenian virgin, Pamphila, the daughter of Sostrata, who, though poor, was well descended, and had been virtuously educated. After ill-treating her, he happened to drop his ring, which Pamphila secured, as it might afterwards be a means of discovering the author of her misfortune. Æschinus, when he came to reflect on what he had done, convinced of its baseness, resolves to make reparation, and promises to marry Pamphila. Sostrata is introduced here, full of anxiety for the approaching crisis of her daughter.

Of this scene verses 1, 8—11, are Tetrameter Trochaics Catalectic, and the remainder Tetrameter Iambics Acatalectic.

1. *Quid nunc fiet?* "How will it go on with her?" Comp. ii. 3. 8. — 2. *Recte*. Comp. *Heaut.* i. 1. 107. — *Modo dolores*, &c. Comp. *Andr.* i. 5. 33. Faber considers this as part of the speech of Canthara.

The expression *mea tu* is too familiar in the mouth of an inferior. — 3. *Adfueris. Supply parientibus.* Comp. *Andr.* iv. 4. 32. — 4. *Neminem habeo.* “I have no one here to help us.” Comp. *Andr.* ii. 3. 7; *Eun.* i. 2. 67. — *Geta autem, &c.* “Geta too is absent.” He had been a spectator of the scuffle between Æschinus and Sannio. See the next scene. — 7. *Solus mearum, &c.* Comp. *Heaut.* iii. 2. 28. — 8. *E re natæ, &c.* “For your daughter’s advantage, circumstances could not have happened better than they have.” — 9. *Vitium oblatum.* Comp. *Hec.* iii. 3. 23. — *Ad illum potissimum.* Supply *auctorem.* Comp. *Andr.* ii. 6. 23. — 10. *Talem.* “So handsome a man.” — *Tali ingenio.* Comp. *Eun.* i. 2. 81. — *Ex tanta familia.* Comp. *Heaut.* iv. 8. 4. — 11. *Salvos nobis, &c.* “The gods preserve him to us.” Comp. *Andr.* iii. 2. 7.

ACT III. SCENE II.

The poet by the short conversation between Canthara and Sostrata in the preceding scene, prepares for what is to happen here. While they are discoursing about Æschinus, and praying for his safety, Geta appears. He chanced to be passing along the street where Sannio lived, when the scuffle happened, and saw Æschinus carry off the music-girl by force. It was natural enough for him to conclude, that all this was done on his own account; and that the music-girl must be some new mistress he had fallen in love with. Geta, who was Sostrata’s servant, one well affected to the family, and whose labour and industry was their chief support, bewails bitterly this alarming misfortune. Æschinus, he thought, was now quite alienated from them; want and infamy threatened them; nor was the calamity such as admitted any alleviation. These complaints are overheard by Sostrata, who goes up to him to inquire the cause.

Of this scene verses 1—4, 7—18, 22, 32—56, are Tetrameter Iambics Acatalectic; verses 5, 6, 20, 21, 23—31, Tetrameter Trochaics Catalectic; and vs. 19, a Dimeter Iambic.

1. *Nunc illud est, &c.* [*Enter Geta hastily at another part of the stage.*] Here *nostrum infortunium* must be supplied: “Now such is our misfortune, that if all mankind were to unite in consultation, and seek a remedy for this disaster which has fallen on me,” &c. — *Consilia conferant.* Comp. *Heaut.* iii. 1. 64; Plaut. *Rud.* ii. 3. 8. — 3. *Quod mihi est.* Supply *factum.* The poets elegantly repeat the conjunction *que*. Rhetoricians call this Polysyndeton. Comp. Virg. *Georg.* iii. 344; *Æn.* i. 88. — 4. *Tot res repente circumvallant.* “So many misfortunes environ us at once.” Comp. *Andr.* i. 5. 25. *Circumvallare* properly signifies to surround a camp with bulwarks. Comp. Livy, iii. 25; Cæs. *B. G.* vii. 11 and 44. It also signifies to invest or besiege a town or a camp. To the latter meaning this passage of Terence may be referred. — 5. *Vis.* By this is meant the injury offered to Pamphila. — 6. *Hoccine sæculum?* “Oh, what an age is this!” Comp. Cic. *Cat.* i. 1: *O tempora! O mores!* By *hominem impium* Æschinus is meant. — 7. *Me miseram.* [*Sostrata addressing herself to Canthara.*] — *Timidum et properantem.* “Terrified and agitated.” Comp. Plaut. *Bacch.* i. 1. 73 — 8. *Illum.* This is elegantly redundant here; which

some editors, not understanding, have altered to *ulla*. Comp. Virg. *Æn.* v. 457.

13. *Nihil est, quod, &c.* Comp. *Hec.* v. 2. 28. — 15. *Satis mi id habeam supplici, dum, &c.* "I would consider it sufficient punishment, if I could take vengeance on them in this manner." All the ancient edd. as well as the MSS. have *dum illos ulciscar modo*; which is generally explained thus: "I would think their punishment sufficient, could I but take what revenge upon them I pleased." Madame Dacier and others say: "I would be content to incur any punishment, to obtain but a full revenge." Bentley first observed the defect of synalœpha between *dum* and *illos*, which is contrary to the custom of Terence. Hermann, (*Elem. D. M.* p. 116, *Glasg.* 1817,) to remedy this, inserted *ego*. The insertion of *hoc* renders it complete: *Hoc modo*, "in the following manner;" i. e. *Seni animam primum, &c.* Comp. *Andr.* v. 3. 32; *Eun.* v. 3. 11. — 16. *Seni.* Demea is meant; though the *vetus Interpres* of Perlet refers this to Micio. Patrick thinks it may be understood of either, because *producere* signifies as well "to educate," as "to beget." It will, however, have a better effect, if we apply it to Demea. Geta, in the heat of his passion, talks at random, without regard to nice discriminating circumstances. How much soever Demea might disapprove of his son's behaviour, Geta, in his present fury, thinks it crime enough that he begot him. — *Animam.* "Life," as in *Lactant.* iii. 11. — *Extinguerem.* A metaphor from quenching a lamp, or a fire. — *Produxit.* For *genuit* or *procreavit*. — 17. *Syrum impulsorem.* Comp. *Eun.* v. 5. 18. — 18. *Sublimem medium.* Comp. *Andr.* v. 2. 20. — *Capite pronum in terram.* The first two words are put for *præcipitem*; and, joined with *statuerem*, have the signification of *præcipitarem*: "I would dash him head-foremost to the ground." Comp. *Cat.* xvii. 9; Virg. *Æn.* i. 115, — 19. *Cerebro dispergat viam.* We may say either *viam cerebro dispergere*, or *cerebrum via dispergere*. Both forms occur in Virgil: the former, *Ecl.* v. 40; the latter, *Æn.* iv. 512. *Dispergat* for *dispergeret*. — 20. *Præcipitem darem.* Comp. vs. 18. — 21. *Ruerem, agerem, raperem, &c.* All these are terms borrowed from the art of war, and aptly chosen to suit Geta's present temper, who, in the heat of his rage, thinks himself irresistibly strong. *Ruerem* in an active sense here: "I would dash prostrate." Comp. Virg. *Æn.* xii. 454; Val. Flac. iii. 102; and see Lambinus on Lucr. i. 273, and Heinsius on Virg. *Æn.* viii. 63. Westerhovius remarks the frequent recurrence of the letter R in this verse. The similar endings of all the words are also remarkable. Comp. *Eun.* ii. 3. 82. — 22. *Heram hoc malo impertiri.* "To acquaint my mistress with this misfortune."

23. *Quisquis es, &c.* Madame Dacier observes upon this place, that in Greece, the people often took a pleasure in stopping and detaining servants in the streets, that they might be lashed when they got home, for staying out so long. — *Ego sum Sostrata.* Comp. *Andr.* v. 6. 1. The commentators ask, How did it happen, that Geta did not see the person who called him? Donatus thinks he was prevented by excessive anger. Westerhovius supposes that Sostrata seized him behind by the tunic. — *Ubinam es?* [*Geta turns about.*] — 24. *Oppido.* For *valde*. Comp. *Heaut.* iv. 2. 2. — 25. *Quid festinas.* *Festinare* is said properly of those who are disturbed; *properare* of those who are upon business. Comp. *Eun.* iv. 3. 8. — 26. *Animam recipe.* "Take breath." Comp. *Heaut.* ii. 2. 12; *Phorm.* v. 6. 28, and see Valeken. on

Eurip. *Phœn.* vs. 858. — *Prorsus*. Nothing can exceed the justness and masterly strokes of this description. Geta, when he comes to acquaint his mistress with the misfortune that had befallen her, as he knew how much pain it must give her, finds himself almost deprived of the power of speech. He is too much shocked to be able to express himself any otherwise than in single words, or broken and interrupted sentences. — 27. *Actum 'st.* Comp. *Andr.* iii. 1. 7. — 28. *Alienus.* Comp. *Hec.* iv. 4. 36.

30. *Neque id occulte fert.* "Nor does he conceal it." *Occulte ferre* is the same as *dissimulare*. The opposite is *palam*, or *aperte ferre*, "to do any thing openly." Comp. *Livy*, ii. 54. — *Ab lenone.* For *lenoni*. Comp. *Cic. pro Marcello*, c. 10. — 31. *Hisce oculis.* Comp. *Heaut.* iii. 3. 3. — 32. *Quid credas, &c.* Μὴ πάντα πειρώ πᾶσι πιστεύειν δέ, Menander. — *Nostrumne Æschinum?* "What? our Æschinus?" There is a particular emphasis and beauty in the addition of *nostrum*. This single word assembles a crowd of tender ideas. Shakespeare, whose works contain examples of every species of beauty in poetry, affords us a very elegant instance of this irregular manner, which, addressing itself to the passions, affects us more sensibly than set forms of speech. The turn of phrase, in which Desdemona pleads for Cassio, is a good deal similar to the way in which Sostrata here speaks of Æschinus.

"What? Michael Cassio?

That came a wooing with you, and many a time,
When I have spoke of you dispraisingly,
Hath ta'en your part; to have so much to do
To bring him in?" *Othello*, Act III. Scene II.

33. *Spes opesque.* These words are joined also in *Phorm.* iii. 1. 6; *Senec. Epist.* 48. See *Cort. on Sall. Cat.* c. 21. — 35. *Qui se in sui gremio, &c.* "Who promised he would place the new-born babe upon his father's lap." The Greeks, as soon as they had a child born, immediately put it on the grandfather's knee, if he were living. Phœnix, in the ninth *Iliad*, says, that his father loaded him with curses, and invoked the Furies, conjuring them that no child of his son might be placed on his knees.

Πατὴρ δ' ἐμός, αὐτίκ' οἶσθεις,
Πολλὰ κατηρᾶτο, στυγερὰς δ' ἐπεκέκλετ' Ἐρινύς,
Μὴ ποτε γούνασιν οἷσιν ἐφέσσεσθαι φίλον νιόν,
'Εξ ἐμέθεν γεγαῶτα. *Il.* 4. 453

"My father, soon possessed
With strong suspicion of the fact, let loose
A storm of imprecation, in his rage
Invoking all the Furies to forbid
That ever son of mine should press his knees."

Cowper's Iliad, ix. 556.

This custom did not prevail among the Romans: our author, notwithstanding, as he translated his play from the Greek, judiciously preserves that usage. — *Sui patris.* "Of his adopted father," Micio. — 36. *Ut liceret hanc se.* *Licet* is construed with an accusative in the *Heaut.* iv. 1. 53.

37. *Hera, &c.* Comp. *Virg. Æn.* xii. 156. — *Porro.* "For the future." — 38. *Patiamur.* Supply *injuriam illatam*: "Whether we shall tamely bear this wrong." — 39. *Proferendum.* Supply *palam*: "To be made public." Comp. vs. 41. — 40. *Jam primum.* "In the first place." Comp. *Livy*, i. 1. — *Alieno animo a nobis esse.* "That he is alienated

from us." — 41. *Ille infitias ibit*. "He will deny" that he is the father of Pamphila's child. — 42. *Tua fama, &c.* "Your reputation and your daughter's safety will be endangered." *Vita for salus*. Comp. *Andr.* i. 3. 5; v. 1. 3. *In dubium for in periculum*. — *Si maxime*. "Even though." — 43. *Non est utile huic*. "It will not be any advantage to Pamphila." — 44. *Quoquo pacto*. "By all means." — 45. *Non faciam*. For *non tacebo*. Comp. *Eun.* ii. 3. 98. — *Proferam*. Comp. vs. 39. — *Vide, quam rem agas*. "Think what you are about." — 47. *Quæ secunda ei dos, &c.* "And that which should have been her second dowry, is also lost." Comp. *Hor. Od.* iii. 24. 21; *Plaut. Amph.* ii. 2. 209; *Aul.* ii. 2. 61. — 49. *Si infitias ibit*. See vs. 41. — *Mecum*. For *penes me*: "In my possession."

51. *Neque pretium, &c.* "And that no sordid love of gain, nor aught unworthy of my daughter or myself, has mixed in this affair." *Intercesse*. For *intercessisse*. — 52. *Experiar*. Supply *jure, or actione*: "I will try it by law." Comp. *Cic. pro Cœl.* c. 8. — *Quid istic?* Comp. *Andr.* iii. 3. 40. *Heut.* v. 5. 9. — *Cedo, ut melius dicas*. "I agree, 'twere better to disclose it." Thus Colman, who adds the following note: "Nothing can be plainer than these words: yet they have been the occasion of great perplexity to commentators and translators. Madame Dacier gives them a sense directly opposite to that which I have followed. *Ah, qu'allez vous faire? Je vous en prie changez de sentiment*. Echard, who keeps his eye more constantly on the French translation than on the original, says, much to the same purpose: 'D'ye think so? Pray think on't again.' Cooke has it, 'How, let me advise you to think better of it.' Westerhovius supposes Sostrata to have appeared angry with Geta, and therefore explains *ut melius dicas* to signify *ut bona verba loquaris*, 'that you may speak mildly.' Patrick justly thinking that this is too strained, and no satisfactory answer to Sostrata; and, from what follows, seeing the necessity of explaining Geta's answer, so as to make it imply an assent, supposes an ellipsis; and supplies it thus: *Accedo tibi, ut qui melius dicas*: 'I submit to you, as you seem to speak with more justice.' All these interpretations are founded on the supposition that *melius* is the accusative governed by *dicas*. I have no doubt but that *melius* is here used adverbially, which will lead us to this easy construction: 'I agree, that you may better tell it.'" So far Colman. In a curious old translation by Hoole, lent me by my learned friend T. A. Beck, Esq. of Esthwaite Lodge, near Hawkeshead, this passage is thus strangely rendered: "What is that? I come nearer, that you may better tell me."

53. *Cognato hujus*. Pamphila's kinsman. — *Rem omnem ordine*. Comp. *Eun.* v. 4. 48. — 54. *Simulo*. The husband of Sostrata and father of Pamphila. — *Summus*. Supply *amicus*. Comp. v. 8. 3; *Andr.* v. 6. 6. — 56. *Curre*. The language used to a slave. Comp. *Heut.* Prol. vs. 37. — *Ne in mora*. Comp. *Andr.* ii. 5. 13; iii. 1. 9. [*Exeunt severally.*]

ACT III. SCENE III.

Demea is introduced here in great concern, because he had been told that his other son, Ctesipho, had also been present when Æschinus

broke into Sannio's house. This scene is one of the most diverting in the whole play, and represents how men of a severe, rigid character, tenacious of virtue and honesty, are generally ridiculed or hated wherever they come. In the second act, Æschinus and Syrus, followed by Sannio, went to the forum to look for Micio. They had told him, by this time, the whole affair as it happened; and the old man, far from being angry, was rather delighted with the humour of the thing, and paid the money immediately. As he imagined the young men, pleased that their project had succeeded, would like to spend the day in mirth, he moreover gives half a mina to Syrus to be laid out in provisions. These he had brought home, and is preparing to have them dressed, when he is accosted by Demea. The conversation is full of humour and variety, and, perhaps, one of the best conducted in all Terence. Here we see the fondness of a father towards his favourite son; the pleasure he takes to encourage a disclosure that flatters his partiality; and the artful management of a cunning slave, who, taking advantage of the old gentleman's bias, exposes him all the while to ridicule.

The metre is Trimeter Iambic.

1. *Disperii*. He is afraid that Clitipho, of whom he had conceived great hopes, might be seduced by his brother, and fall into the same dissolute mode of life. He therefore appears here considering with himself where to seek for him, that he may take him home and remove him from so dangerous a companion. *Disperii!* is a much stronger word than *perii!* It may be rendered "I am greatly distracted."—3. *Id misero restat*, &c. "This misfortune completes my miseries." Comp. *Phorm.* v. 5. 3.—4. *Qui alicui rei est*. "Who is a youth of some estimation;" i.e. who promises so fairly; who is sober and hopeful. The opposite to this is *nullius rei esse*, "to be a worthless fellow." The commentators supply *natus*, *aptus*, or *idoneus*. Eugraphius seems to have read *alicujus spei*. Comp. i. 2. 15.—*Eum*. This is redundant.—5. *In ganeum*. Comp. *Heaut.* v. 4. 11. This word is derived ἀπὸ τοῦ γᾶς, from the situation of such places.—6. *Impurus*. Terence uses this word for *improbis*.—7. *Ire*. For *venire*, as in Virg. *Æn.* vi. 392.—*Hinc*. "From this Syrus." See note on *Hec.* v. 1. 3. As Demea cannot guess where to meet with his son, he resolves artfully to draw the secret from him.—8. *Hic de grege illo est*. "This rascal is of the gang." Comp. *Eun.* v. 8. 54.—10. *Non ostendam*. Comp. *Andr.* iii. 4. 9.—*Omnem rem*, &c. [*Enter Syrus at another part of the stage, talking to himself.*] "I have just disclosed the whole affair to Micio." Comp. ii. 4. 13.—11. *Quo pacto haberet*. Supply *se*, which is more frequently expressed. Comp. *Andr.* ii. 3. 4.—*Enarramus*. By enallage for *enarravimus*. This figure, in its original signification, implies a change of order, from ἐναλλάττω, "I change;" and respects either the number, gender, mood, person, or tense. Instances of it are innumerable.—12. *Nil quicquam vidi*, &c. Syrus means, "that he never saw Micio more pleased."—*Pro Jupiter!* [*Demea listening.*]—13. *Collaudavit filium*. [*Syrus to himself.*] "He praised Æschinus for his brotherly love."

15. *Disrumpor*. [*Demea still listening:*] "I burst with rage." Some editors supply *dolore*.—*Argentum*, &c. Comp. ii. 1. 37.—16. *In sumtum*. "To spend."—*Dimidium minæ*. Comp. *Heaut.* iii. 1. 66.—17. *Ex sententia*. "According to my wish."—*Hem!* *huic mandes*, &c. "So! If you'd have your business well discharged, commit it to

this fellow!" Comp. *Phorm.* iv. 4. 8; Plaut. *Asin.* i. 1. 107. — 19. *Ehem!* [*Syrus overhearing.*] — 20. *Vostram nequeo mirari satis rationem.* "I cannot sufficiently admire your conduct." Comp. *Eun.* iii. 4. 9. By *mirari* here Demea meant "to abhor" and "censure." *Vestram* refers not only to Syrus, but also to Æschinus and Micio. By *rationem*, is meant "infamous conduct." Comp. v. 3. 26. Some interpret it "calculation." Comp. ii. 1. 54. — 21. *Ne dicam dolo.* "To speak the truth." *Atque* is divided, in scanning, between this and the following verse.

22. *Pisces, &c.* [*Syrus having delivered the former part of his speech in a careless manner, now turns and addresses the servants within.*] It is diverting here to observe how Syrus divides his discourse between Demea and those to whom he had given the fish in charge. This was making pretty free with his master's brother. The rogue knew that Demea was little regarded by his master's family, and that makes him the more presuming. The poet, too, has so contrived it as to raise Demea's astonishment still more, and fill him with reflections of the approaching ruin that threatened his brother's family. — 23. *Congrum.* *Conger*, or *congrus*, was a kind of overgrown eel. It was in great esteem with the gourmands of antiquity, and was generally brought alive from Sicyon. — *Ludere.* This is properly applied to the continual movement of fishes in water. Comp. Cic. *Frag. Poem.* 328; Ovid, *Met.* iv. 685; and see Servius on Virg. *Æn.* viii. 632. — 25. *Prius nolo.* This is said to show his authority. — *Hæccine flagitia* — ? "Are crimes like these —?" Aposiopesis. — 26. *Et clamo sæpe.* "And I often cry shame upon them." — *Salsamenta.* [*Here he again turns and addresses the servants.*] — 27. *Macerentur.* It was usual to soak salt fish in water, in order to abstract a portion of the salt. Comp. *Andr.* iv. 2. 2. — 28. *Utrum studione.* By tmesis, for *utrumne studio.* Comp. iv. 5. 28. — 29. *Gnatum.* He does not say whose son. Æschinus, however, is meant. Comp. i. 1. 36. — 30. *Videre videor.* This elegant mode of expression has been copied by Cicero, *ad Div.* xvi. 21; *Catil.* iv. 6; and by Horace, *Od.* ii. 1. 21. — 31. *Profugiet, &c.* Comp. *Heaut.* i. 165. — 32. *Quod ante pedes 'st.* "That which is before one's eyes;" "the present." This is taken from the Greek, βλέπειν τὸ κείμενον ἐν τοῖς ποσίν: Stob. *Serm.* 89. τὰ ἐν ποσίν ἰδεῖν: Diog. Laërt. *Thal.* 34. Comp. Pindar, *Isth.* viii. 26; Cic. *de Orat.* iii. 40; *ad Div.* ii. 13; Sall. *Cat.* c. 16. — 33. *Quæ futura.* This is opposed to the phrase *quod ante pedes.* — 34. *Penes vos.* "At your house."

35. *Ellam intus.* Comp. *Andr.* iii. 3. 48. — *Habiturus.* Comp. *Andr.* v. 3. 18; Cic. *ad Div.* xiv. 4. — *Ut est dementia.* "Such is their madness." — 38. *Nimum inter vos, &c.* "There is a deal of difference, a mighty difference between you; nor is it because you are present that I say this." — 39. *Ades præsens.* Comp. Plaut. *Amph.* iii. 3. 23; Cic. *Off.* i. 4; *Tusc. Quæst.* iv. 7. — 40. *Quantus quantus.* "All over." Colman renders it "from top to toe." — *Nil nisi sapientia.* "All wisdom itself." So πᾶς γὰρ μέτωπόν εἰμι, Ælian. *V. H.* vii. 6; and *totus nasus* in Catull. xiii. 14. — 41. *Ille, somnium.* "He is a mere dotard." For this, Petronius writes *phantasia*, c. 38. — *Illum tuum.* Ctesipho. — 42. *Facere hæc?* Comp. i. 2. 27. — *Aut non sex totis mensibus, &c.* "Or should I not have smelt him out six entire months, before he attempted any such project?" The poet has purposely contrived in this scene, to make Demea appear in the most ridiculous light

possible. Syrus extols his wisdom, and pretends to admire him greatly, but manifestly sneers all the while. Demea seems not to have any suspicion, but that he is serious: for men of his character are apt to put a great value upon themselves, and implicitly swallow every kind of praise, because they think they deserve it. The poet gives an instance of this weakness, in the passage now referred to. Demea imagines himself a man of too great quickness and penetration to be deceived. It were impossible for his son to make a false step, but he would discover it immediately; nay, could discern the very first inclinations and propensities to go astray. This must be highly entertaining to the reader, who knows the while that Ctesipho is chiefly in fault, and this very wise father is the dupe of the whole family. — 43. *Olfecissem*. For *sensissem*. Comp. *Heaut.* v. 1. 26; *Cic. Leg. Agr.* i. 4. — 44. *Vigilantiam*, &c. "What, tell your vigilance to me!" I know it well. — *Sic sit*. For *maneant*. — 45. *Ut quisque*, &c. "As fathers form their children, so they prove." This does not appear to be always the case."

46. *Quid eum?* [*Demea with an affected carelessness:*] "But what say you of him? have you seen the lad to-day?" — 47. *Abigam hunc rus*. [*Syrus aside, turning to the spectators:*] "I will drive the old fellow into the country." *Abigere* is properly said of driving cattle. Syrus uses the word comically instead of *mittam*. — 49. *Hæreret*. "A metaphor from birds caught with bird-lime." — *Atque iratum*, &c. "And he was very angry, I assure you." — 50. *Quid*. For *propter quid*. Comp. *Virg. Æn.* i. 517. — 51. *Nil reticuit*. "He did not mince the matter, but spoke out." — 52. *Ut*. For *dum*. Comp. *Hor. Sat.* i. 5. 15. — *Intervenit homo*, &c. "Up comes my gentleman, all of a sudden upon us." Syrus, as he knew it would give Demea joy to find that his son Ctesipho resembled him, takes care to omit no circumstance that he thought would be pleasing to the old man. — 54. *Hæccine flagitia*. In case of an infinitive with an accusative used interrogatively, we may supply *credibile est*, or *possibile est*. — 55. *Oh! lacrymo gaudio*. We here see that Demea is prone to believe every thing to the advantage of his favourite son. — 56. *Argentum perdis*. Comp. *Heaut.* iii. 1. 65. — 57. *Salvus sit, spero*. "I hope Heaven will preserve him." Some join *spero* to the latter clause. In this line, the finals of *erit* and *similis* are short. Comp. ii. 1. 26. — *Suum*. For *suorum*. — *Hui!* This is uttered in admiration.

58. *Præceptorum 'st plenus*, &c. "He is full of such maxims." Comp. *Eun.* i. 2. 25; *Cic. Off.* i. 1. — *Phy!* Φῦ. This also is an interjection of admiration. Comp. *Aristoph. Lys.* 295. — 59. *Domī habuit*, &c. "He has had a good instructor at home." — *Unde*. Meaning Demea. — *Fit sedulo*. "My instructions are given with care." — 60. *Denique inspicere, tanquam in speculum*, &c. "In short, I bid him look into the lives of all, as in a mirror, and thence draw from others an example for himself." Comp. *Cic. Off.* i. 41; *Phædr.* iii. 8. 14. Donatus seems to doubt, says Patrick, whether *speculum* comes in properly here, where the poet speaks of examining into the lives of other men, to ascertain the proper standard for our own conduct. I think it enough, he adds, to observe, that as we make use of a glass to correct those faults and blemishes which custom or negligence may have given us, and to find out the air, dress, and manner that best becomes us: in like manner, we ought to look into the lives of others,

to learn what is infamous and reproachful, and what, on the contrary, is laudable and praiseworthy. — 62. *Atque ex aliis, &c.* To enter into all the elegance and beauty of this passage, the reader should compare it with what Horace says upon the same subject, (*Sat. i. 4. 105. &c.*) where he evidently copies what our poet says here; for he makes his father give him the very same instructions as those of Demea to Ctesipho. — 63. *Callide.* Comp. *Andr. i. 2. 30.*

64. *Hoc laudi est.* Comp. *Andr. Prol. 8.* So *hoc vitio datur.* — 65. *Porro autem.* These two words seemed to threaten a long discourse. Syrus, therefore, becomes impatient, interrupts him, and turns all he had said into ridicule, by gravely applying the very expressions Demea had used, to the directions he, in quality of head-cook, gave the servants under him. — 66. *Ex sententia.* Comp. *vs. 17.* — 67. *Ne corrumpantur.* “That they are not spoiled in cooking.” Comp. *Phædr. ii. 8. 21.* — *Cautio 'st.* Comp. *Andr. ii. 3. 26.* — 68. *Nam id nobis tam flagitium 'st, &c.* “For that were an offence as grievous, Demea, in us, as it were in you to leave undone the things you just now mentioned.” — 69. *Quod queo.* “According to my weak abilities.” — 71. *Hoc salsum 'st.* See note on *vs. 65.* — 73. *Pro mea sapientia.* See note on *vs. 69.* “I too, according to my small capacity, observe the same method in instructing my fellow-servants.” Donatus thinks *sapientia* here, is used equivocally, and refers as well to the substantive *sapor* as to the verb *sapere*; for cooks are directed by “taste” and “relish.” — 75. *Facto usus.* Comp. *Hec. iii. 1. 47.* — 76. *Inepta hæc esse.* By this he insinuates that Demea’s conduct was silly also. — 77. *Verum quid facias? &c.* “But what could one do? as the man is, so we must study to humour him.” Comp. *Plaut. Most. iii. 2. 34.* — 78. *Mentem vobis meliorem dari.* To address this language to any person, is to tell him that he is either a knave or a fool. Here we perceive that Demea maintains to the last his character of surliness and rusticity. He will not answer in the usual way, *Recte ut valeas.*

79. *Tu rus hinc ibis?* This interrogation is not made so much with a view of obtaining information, as to give Demea a hint what he ought to do. — 81. *Is, quamobrem.* For *is, propter quem.* Comp. *Hec. iii. 3. 22.* — 82. *Unum illud.* Comp. *i. 1. 24; i. 2. 50.* — 83. *De istoc ipse viderit.* “Let Micio himself look to Æschinus.” An elegant formula of refusing the care of any thing, and transferring it with indignation to others. Comp. *Ovid, Epist. xii. 211; ex Ponto i. 2. 9.* — 85. *Tribulis noster?* ‘Ομόφυλος, “of our tribe.” The Athenians were divided into twelve tribes, after the twelve months of the year; and every tribe was subdivided into thirty divisions, alluding to the number of days in a month. — 88. *Antiqua virtute.* Hegio is represented as a man “of ancient rigid virtue, and the strictest probity,” and consequently dear to Demea; nor would he be less revered by Micio, who was naturally inclined to justice, and of invincible good character. Hegio was, besides, their relation, and had lived in intimate friendship with them, which gave him still more authority. No wonder, therefore, if the remonstrances of such a man have great weight; nor would they choose much to be engaged in a suit, where, besides the iniquity of the case itself, the very character of the man against them must heighten the odium. — 89. *Haud cito, &c.* “The commonwealth will not easily be harmed by him.” *Cito* is used in the same sense by Cicero, *Brut. c.*

76. *Publice for in rempublicam.* — 90. *Hujus generis reliquias.* Comp. vss. 87, 88. — 91. *Vivere etiam nunc, &c.* Comp. Plin. *Paneg.* c. 22. — 92. *Opperiar, &c.* Comp. *Andr.* iv. 2. 31; *Phorm.* iv. 2. 9.

ACT III. SCENE IV.

We have seen before, that Geta was despatched by Sostrata, to acquaint Hegio, their kinsman, of the misfortunes that had befallen her daughter. This he had accordingly done. We see them here coming along together; and Hegio appears perfectly astonished at a behaviour so base and dishonourable. Demea, who, in the former scene, had spied him, and was resolved to wait his coming up, overhears part of their conversation; and, as it regards Æschinus, applies it to the story of the music-girl, which he thought Hegio was shocked at, through his concern for their family. But upon entering into discourse with him, he is soon undeceived. Hence, different passions and emotions on both sides: On the part of Demea, astonishment, anger, and indignation. He could not easily consent to his son's marrying a woman of no fortune; and he was loth absolutely to reject a demand that had so much justice on its side, and was urged with such force, by a person of so grave and weighty a character. In Hegio, we see the manly indignation of a free spirit, that warmly resents every thing dishonourable: and though he addresses a man considerably his superior, yet he speaks with that boldness and confidence, which a consciousness of having equity on our side always inspires.

This scene also consists of Trimeter Iambics.

1. *Pro Di imm.* [*Enter Hegio and Geta, conversing at a distance.*] Comp. *Andr.* i. 5. 2; *Eun.* ii. 2. 1. Ἀθανάτοι μόνου εἰσιν οἱ θεοί. — 2. *Sic est factum.* "Even so." Comp. *Eun.* v. 2. 12. — 3. *Illiberale facinus.* An action so unbecoming a man of birth and fortune. Comp. v. 5. 5. — 4. *Pol haud paternum istuc dedisti.* "This was not acting like your father." The verb *dare* is put here for *facere*, as in the *Eun.* v. 2. 60. — *Videlicet, &c.* [*Demea behind.*] — 5. *De psaltria.* Comp. *Heaut.* ii. 3. 22. — 6. *Pater is nihili pendit.* "His adopted father thinks this affair as nothing." Comp. *Eun.* i. 2. 14. Some for *pater* is read *patruus*. — 7. *Haud sic auferent.* Supply *inultum*. "They shall not carry off the matter thus so tamely." Comp. *Andr.* i. 2. 4; iii. 5. 4. — 8. *In te spes omnis sita est.* Comp. *Andr.* i. 1. 6. — 9. *Te solum habemus, &c.* "You are our only friend, our guardian, and our father." Comp. *Eun.* v. 1. 19. — 10. *Ille tibi moriens.* Comp. *Andr.* i. 5. 49. — 11. *Si deseris tu.* Comp. *Andr.* i. 5. 35. — 12. *Cave dixeris.* "Utter not such ill-omened words." The final in *cavē* is short, as in the *Andr.* iv. 4. 21. So *manē*, *Heaut.* iii. 3. 52; *Adelph.* iii. 4. 21; *Jubē*, *Eun.* v. 1. 20; *Adelph.* v. 7. 10; *Phorm.* v. 7. 29. *Vidē*, *Heaut.* iv. 8. 30; *Adelph.* ii. 2. 31. *Hec.* iii. 5. 34. — 13. *Pie.* "Honourably," or "honestly." *Pietas* often stands for the "duty" which results from the different relations which people bear to one another, especially that of a father to a son, or a son to a father.

14. *Quid autem?* "But what is your will?" — 15. *Neque boni, &c.* "Has committed a deed unworthy of an honest man and of a gentleman." Comp. *Phorm.* ii. 1. 51. — 16. *Hem!* An interjection of anger

in this place. — *Mane*. See note on vs. 12. — *Nondum audisti*. Comp. *Hec.* iv. 1. 35. — 23. *Vero amplius*. “Much worse.” *Vero* here is a particle of affirmation. — 24. *Persuasit nox*. Menander, as cited by the Scholiast on Theocritus, *Idyll.* ii. 10. Ὡ νύξ, σὺ γὰρ δεῖ πλείστον Ἀφροδίτης. Callimach. *Epigr.* xlv. Ἀκρητος καὶ Ἑρως μὲ ἠνάγκασεν. Comp. Anacr. lii. 24; Ovid, *Amer.* i. 6. 59; Propert. i. 3. 13. — 25. *Humanum ’st*. “’Tis the frailty of our nature.” Comp. iv. 5. 53. — *Ubi scit factum*. Comp. *Eun.* v. 4. 32. — 30. *Ille bonus vir*. [Ironically.] Comp. *Andr.* v. 2. 5. — *Nobis*. “To our grief.” — *Si Dis placet*. A formula of indignation and irony. Comp. *Eun.* v. 3. 10. — 31. *Paravit*. Comp. *Heaut.* v. 2. 49.

33. *In medio ’st*. “Is still living.” So *e medio abire*, or *excedere*, “to die.” Comp. *Phorm.* v. 8. 30. — 34. *Ut captus servolorum est*. “Considering the condition of slaves.” Comp. *Cæs. B. G.* iv. 3. We ought to observe here, that slaves among the ancients were but meanly thought of, nor was much regard paid to their testimony. This is the reason why Hegio is so particular in describing Geta’s good qualities. — 36. *Quære rem*. “Force the truth from him by torture.” Comp. Cic. *pro Rosc. Am.* c. 21. — 38. *Coram ipsum cedo*. “Bring me before Æschinus himself.” — 40. *Miseram me*. Comp. *Andr.* iii. 1. 15. — *Differor*. Διασπῶμαι, “I am distracted.” — *Doloribus*. Ὀδύνας. Comp. *Andr.* i. 5. 33. — 44. *Quod vos vis cogit*. “What the law compels you to do.” Comp. *Phorm.* i. 4. 37. — *Voluntate*. Comp. *Phorm.* v. 3. 2. — 45. *Vobis decet*. Ὑμῶν πρέπει. Comp. v. 8. 5. *Decet* is construed with a dative also in Cic. *de Orat.*; and in Gell. ix. 15. See Servius on Virg. *Æn.* viii. 127.

47. *Defendam*. Comp. *Andr.* iv. 5. 18. — 49. *Militiæ et domi*. “In war and peace.” — 50. *Paupertatem*. There is nothing that more powerfully links men together, than to be companions in adversity. The heart is then at liberty to give full scope to all its interest, feelings, and emotions; and as there are no embarrassments, no avocations of pleasure to entangle it, it is glad to lay hold on those consolations which it possesses within itself. — 52. *Animam relinquam*. Comp. *Heaut.* iii. 1. 70. — 54. *Is, quod mihi, &c.* Madame Dacier rejects this line, because it is also to be found in the *Phormio*. But it is no uncommon thing with our author to use the same expression or verse in different places, especially on familiar occasions. There is no impropriety in it here, and the foregoing hemistich is rather lame without it. The propriety of consulting Micio, or Demea’s present ill-humour with him, are of no consequence. The old man is surprised at Hegio’s story, does not know what to do or say, and means to evade giving a positive answer, by saying that he will consult his brother. — 55. *Cum animo cogites*. Cicero, (*Agr.* ii. 24,) also inserts the preposition. 56. *Quam vos facillume . . . tam, &c.* “The more you live at ease; the more your power, your wealth, your riches, and nobility; the more it is your duty to act honourably.” The use of the particles *quam, tam* with superlatives, is remarkable. Comp. *Heaut.* v. 2. 44; see Sanct. *Min.* iv. 4. — 60. *Redito*. “Go to.” — 61. *Duc me intro*. Comp. *Heaut.* iii. 1. 23. [*Exit Hegio with Geta.*]

62. *Non me, &c.* [*Demea alone:*] “This is no more than I foretold.” *Indicente* here is the same as *non dicente*. This, as Donatus observes, is an expression harsh and unusual; but it comes very aptly from a man in anger. — *Utinam hic sit, &c.* “I wish from my soul

his intemperance may end here." — 63. *Defunctum*. See note on *Eun. Prol.* 15; *Comp. Phorm.* v. 8. 32; *Livy*, ii. 35; iv. 52. — *Nimia licentia*. "The immoderate indulgence," which is allowed to Æschinus by Micio.

ACT III. SCENE V.

Donatus observes, that in some copies, this whole scene is wanting; and Guyetus thinks this a sufficient reason to reject it altogether. He cannot see how Hegio comes to address Sostrata, who appears neither in this scene, nor the preceding. But he seems not to have attended to what Hegio says a little before to Geta: *Duc me intro ad Sostratam*. While, therefore, Demea speaks the next four verses, and goes off the stage, Hegio is with Sostrata, and here is seen coming out, and talking to her within; just as Lesbia, in the third act of the *Andria*, calls from without to Archylis, who was within with Glycerium: and Chremes, in the beginning of the fifth act of the *Heauton Timorumenos*, speaks from the scene to his wife, Sostrata. Besides, in this scene, Hegio says, *Ego Micionem, si apud forum 'st, conveniam*. Without this, the third scene of the next act, where we see Hegio and Micio together, will not come in so properly. Colman, remarking on this scene, observes: I must confess, that it appears to me, if not supposititious, at least cold and superfluous; and the substance of it had better have been supposed to have passed between Hegio and Sostrata within.

The metre is Trimeter Iambic, as in the former scene.

2. *Fac consolere*. Pamphila had many causes of anxiety, and therefore stood greatly in need of consolation. Hegio's concern for her manifests great good nature and humanity: this is perfectly agreeable to the design of the poet, who means to represent him as an amiable, endearing character. — *Micionem conveniam*. The same phrase occurs i. 2. 74. *Comp. Cic. ad Div.* v. 11. — 4. *Si ita est, facturus ut sit*, &c. "If it so be, that he will do justice;" or, more briefly, "if he will do us justice." Periphrasis for *si facturus est*, or *si faceret*. *Comp. Hec.* iii. 5. 51; iv. 1. 43; see Perizon. on *Sanct. Min.* i. 13. — 6. *Ut, quid agam*, &c. "That I may at once know how to act." Hegio expresses himself with a becoming modesty and reserve. He is unwilling to say any thing harsh, or threaten, because it looks disrespectful, where there are any hopes of obtaining an honourable satisfaction. Moreover, he takes care to make Sostrata sensible that he would not be remiss in her affairs, if justice were denied her, but take what further measures might be necessary to redress her wrongs. Such is evidently the import of this verse.

ACT IV. SCENE I.

We have seen before that Syrus despatched Demea into the country, making him believe that his son was gone before him. Ctesipho himself was afraid, that upon his father's missing him from home, he would come immediately, and inquire after him in town. These fears he discovers to Syrus, who, in return, assures him he has nothing

to apprehend; for that he has contrived to send Demea into the country. In this part of the conversation they are introduced here, and it is continued till they are interrupted by the appearance of the old gentleman himself. The whole scene gives the description of a modest youth, unpractised in the ways of hypocrisy and deceit; one who respects and stands in awe of his father, and, therefore, is anxious to conceal from him any thing that he knows will displease him.

Of this scene verses 1, 9, are Tetrameter Trochaics Acatalectic; 2, 10, Trochiacs Tetrameter Catalectic; 8, a Dimeter Iambic; and the remaining verses, Tetrameter Iambics Acatalectic.

1. *Apud villam.* Comp. *Andr.* i. 5. 19. — 2. *Nunc cum maxime.* "At the present time especially." The particles *cum* and *maxime* are joined also by Cicero, *de Senec.* c. 2. — *Operis aliquid facere.* Comp. *Eun.* ii. 1. 14. — *Utinam.* This must be joined with *velim*, by pleonasm. Some supply *apud villam sit* after *utinam*. — 3. *Quod cum salute ejus fiat.* "So that his health were not the worse for it." — 4. *Triduo hoc perpetuo.* "For three continual days to come." Comp. *Hec.* i. 2. 12. — 5. *Ita fiat, &c.* No one has succeeded better than our poet, in distinctly marking his characters. Ctesipho speaks here with reserve, and even with a kind of regard for his father: but the rogue of a slave, whose mind is very different, observes no such restraint, but roundly wishes the old man might effectually free them from all apprehensions. However, he does not explain himself avowedly before the son, but hides his meaning under an equivocal expression, as if he meant no more than a longer confinement. This shows the poet's great insight into life and manners. — 6. *Nimis.* This word is redundant. — *Misere.* Comp. *Andr.* iii. 2. 40. — *Diem perpetuum.* "The live-long day." Comp. ii. 4. 23. — 7. *Quia prope.* These words constitute a dactyl, and the last foot of the verse. Comp. *Heaut.* iii. 3. 13; *Eun.* ii. 1. 6: see Hermann, *Elem. D. M.* p. 115. (*Glasg.* 1817.) — 8. *Prius nox oppressisset, &c.* "Night would have come upon him before," &c. *Oppressisset* for *deprehendisset*. Comp. ii. 2. 21; Cic. *de Senec.* c. 14. — *Reverti iterum.* The latter word is redundant. Comp. i. 1. 46; *Eun.* iv. 2. 6; Plaut. *Pœn.* Prol. 79. Faërnus incorrectly interprets this *bis reverti*, which error has been exposed by Bentley and Ruhnken. — 9. *Illic.* "In the country." — 10. *Quem ego, &c.* An anticipation of the words of Demea. — 11. *In mentem est.* This is the correct reading, as appears from Aulus Gellius, i. 7. The same occurs in Plaut. *Amphitr.* i. 1. 25; and Cicero has *in potestatem esse.* Comp. *Heaut.* v. 2. 33; Cato, *R. R.* 52. 1, and 156. 5; also *Cæs. B. C.* i. 25.

14. *Hiscæ opera ut data sit.* Supply *cogita*; or *veniat in mentem.* — *Non potest fieri.* We must still admire Terence's justness in the propriety of his characters, and maintaining the uniformity of them throughout. They are in every thing agreeable to the precept of Horace (*Epist. ad Pis.* 126): *Servetur ad imum Qualis ab incepto processerit, et sibi constet.* Ctesipho had been brought up in the country, under a rigid father, and is, therefore, a stranger to lying, hypocrisy and deceit. Menander: Ἀριστόν ἐστι πάντας ἐπίστασθαι καλὰ: Ἐλευθέρου γὰρ ἀνδρὸς τ' ἀληθῆ λέγειν. — 15. *Amicis.* Comp. *Heaut.* v. 1. 37. — 16. *Quin tu otiosus es.* "But make yourself easy." Comp. *Heaut.* v. 1. 17. — *Illius sensum.* "His humour." — 17. *Cum fervit, &c.* "When he storms the loudest, I can make him as gentle as a

lamb." Comp. v. 3. 63. Ruhnken reads, with the old editions, *quam ovem, reddo*; there being an ellipsis of *esse constat*. Comp. *Phorm.* iv. 2. 1; and see *Sanct. Min.* ii. 10. For *ovem* Bothe reads *oleum*. — *Reddo*. Comp. *Andr.* iii. 1. 21. — 21. *Gaudio*. For *præ gaudio*. — *Hem tibi autem!* "But have a care!" — *Lupus in fabula*. A proverb, signifying that the person, of whom we are speaking, is at hand. Madame Dacier says it is derived from the stories about wolves, which mothers used to tell their children in the fields. It often happened that, in the midst of their narration, the very animal of whom they were speaking, would suddenly appear. The fear this occasioned, tied up their tongues, and prevented them from going on with their story. Comp. *Cic. Att.* xiii. 33; and see *Servius* on *Virg. Ecl.* ix. 54. — 22. *Videro*. Comp. *Andr.* ii. 6. 25; *Phorm.* i. 4. 12. — 23. *Nusquam tu me*. "You have not seen me." — *Potin' ut desinas?* "Can't you be quiet?" Comp. *Andr.* v. 6. 8; *Plaut. Merc.* v. 2. 49; *Pœn.* iv. 2. 94. [*Syrus pushes Ctesipho off the stage.*]

 ACT IV. SCENE II.

In this scene, we have a second instance of the cunning of Syrus, and how artfully he deceives the old man. We have seen that, after parting from Syrus, with a design of going into the country, he was met by Hegio, and informed of all that had passed between Æschinus and Pamphila. Upon this, he changes his resolution, and goes to look for his brother; but cannot find him anywhere. To add to this misfortune, he meets a workman from the farm, who tells him that his son Ctesipho is not at home. He, therefore, appears here, complaining of his bad fortune; and coming to his brother's, to see whether his son may not have returned to the country, Syrus artfully contrives a story, to make him easy in respect of Ctesipho; and then, to get rid of him effectually, sends him wandering all over the town in quest of his brother.

This scene consists of Tetrameter Trochaics Catalectic.

1. *Nusquam gentium*. Οὐδαμοῦ τῆς γῆς. Comp. *Heaut.* v. 1. 55. —
2. *A villa mercenarium*. "A labourer from the farm." Westerhovius says, a *villa* is put for *villæ*. Comp. *Eun.* v. 7. 5; *Plaut. Amph.* iii. 3. 12; *Mil.* ii. 2. 5; *Livy*, ii. 22; *Virgil, Georg.* iii. 2. Perlet thinks it put for *villicum*. It was wise in the poet, says Donatus, however near the old gentleman's country-seat might be, to detain him in town, as his presence was necessary in other parts of the play, that were to come on speedily. — 3. *Ruri*. Comp. i. 1. 20. — 4. *Syre*. [*Ctesipho, peeping out from his place of retreat, calls in an under voice to Syrus.*] — *Quin tu bono animo es*. "Pray have courage." *Quin*, with an imperative, is a particle of exhorting. — 5. *Quid hoc, &c.* [*Demea to himself.*] "Plague on it, what ill-luck is this? I cannot sufficiently account for it." *Malum* here, is an interjection. — 6. *Ferundis miseriis*. This is put in apposition with *huic rei*. — 7. *Obnuntio*. *Obnuntiare*, according to Donatus, signifies to relate bad news. He derives it from *omen nuntiare*, though it is obviously compounded of *ob*, like *obloquor, obrogo, obtrudor, &c.*; in all which, the preposition has something importunate and disagreeable in its signification. — 8. *Rideo hunc*. [*Syrus behind.*]
10. *Si forte, &c.* Comp. *Eun.* iii. 4. 7. — *Syre*. [*Ctesipho peeping*

out.] — 11. *Ne ille huc, &c.* Comp. *Eun.* iii. 5. 51. [*Ctesipho* is not now standing with *Syrus*; but must be supposed to have retired behind a door in *Micio's* house, or to speak from a window.] — *Prorsus.* For *recta via.* Comp. *Plaut. Pers.* iv. 5. 5. — *Se irruat.* Actively. Comp. iii. 2. 21. — *Etiam taces?* “Can you not be silent?” or “Will you be silent?” Comp. *Andr.* v. 2. 8; *Eun.* iv. 4. 1; *Heaut.* ii. 2. 6. — 13. *In cellulam.* Comp. *Eun.* ii. 3. 19. — 14. *Age.* [*Exit Ctesipho.*] — *Sed eccum, &c.* [*Demea* seeing *Syrus.*] — 15. *Non hercle, &c.* [*Syrus, advancing hastily, and pretending not to see Demea.*] — *Perdurare.* Comp. *Hec.* ii. 2. 27. — *Si sic fit.* “If this treatment continues.” — 18. *Quid, malum, &c.* “Why, the plague, waste your ‘good sirs’ on me?” The conduct here is so extremely natural and well imagined, that *Demea* could never take it for a feint; and *Syrus*, to give it the greater air of truth, tears his lip a little, and affects to show it to the old man. — 21. *Me impulsore.* “By my advice.” Comp. *Eun.* v. 5. 18. — *Non tu eum rus, &c.* “Did you not say, a little while ago, that you conducted him hence into the country?” Comp. iii. 3. 48. — 22. *Produce.* For *produxisse*; a liberty frequently taken by the poets. Thus in *Catullus*, we have *promisse* for *promisisse*; in *Virgil*, *explesse* for *explevisse*; and in *Horace*, *surrexe* for *surrexisse*. — *Aibas.* Comp. *Heaut.* v. 1. 51. — *Factum.* Comp. *Eun.* v. 2. 12. — 23. *Non pudeisse.* Supply *illum*, i. e. *Ctesiphonem*. — *Senem.* Supply *me*. — 24. *Tantillum.* “Only this height.” This, in the action, was accompanied by an appropriate gesture, to express his full meaning, that he had dandled *Ctesipho* in his arms, when but a mere infant. — *In manibus.* The preposition in this phrase is unusual. It is found, however, in *Sueton*, *Claud.* c. 15.

25. *Patrissas.* “You are your father’s own son.” — *Abi, virum te judico.* “Come, I find you are a man.” The final of *abi* is short. So *redī*, *Heaut.* ii. 3. 108. — 26. *Continebit manus.* Comp. *Heaut.* iii. 3. 4. — 27. *Perquam, quia, &c.* Comp. *Ovid, Met.* iii. 654. *Quæ gloria vestra est, Si puerum juvenes, si multi fallitis unum?* — 29. *Te esse huic rei caput.* “That you were the contriver of this business.” *Κεφάλαιόν ἐστιν*, *Menander.* Comp. *Andr.* ii. 6. 27; *Plaut. Asin.* iii. 3. 138. — 30. *Ubi illum quæram.* Comp. *Phorm.* iv. 5. 15. — 32. *Diminuetur tibi, &c.* *Farnaby* supposes that *Demea* shakes his staff at *Syrus*. Comp. v. 2. 7; *Eun.* iv. 7. 33. — 34. *Hac deorsum.* “Down that way.” [*Syrus* points with his finger.]

35. *Præterito hac recta platea, &c.* “Pass directly up that street; and when you come to the summit, there is a descent downwards, hasten down that; and then on this hand, [*pointing*,] there is a chapel; near which is a narrow lane: there, where there is a great wild fig-tree,” &c. — 38. *Hac pergito.* Supply *via*, or *parte*. Comp. *Eun.* v. 8. 35. — 39. *Id quidem angiportum.* See note on *Eun.* v. 2. 6. — 40. *Censen’ hominem, &c.* “What a fool I am! I was mistaken. You must go quite back into the portico: and after all, this is the nearest and the surest way.” — 42. *Hujus.* Two short syllables in this verse. — 43. *Ad sinistram.* Supply *pergito* from verse 38. — *Ad Dianæ.* Supply *templum*. So, *ad Vestæ* in *Hor. Sat.* i. 9. 35. — 44. *Lacum.* By this we are led to understand, that *Syrus* had contrived to send *Demea* wandering as far as the very walls and extremity of the city; *apud ipsum lacum*. We learn from *Varro*, that near the gates of their cities, the ancients commonly had large basins of water, where their horses were led to drink, and

whence they might be supplied on any sudden emergence of fire. Comp. *John* v. 2; where to *προβατικῇ* we must supply the word *πύλη*. — 45. *Pistrilla*. "A baker's shop." — *Exadversum*. The same as *e regione*, "right opposite." Comp. *Phorm.* i. 2. 38. — *Fabrica*. "A joiner's shop." Comp. *Lucr.* iv. 514. It is observed by Theobald in his edition of Shakespeare, that the perplexed direction given by Lancelot, seems to be copied from this of Syrus:—

"Turn up on your right hand at the next turning; but, at the next turning of all, on your left; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house."—*Merchant of Venice*, Act II. Sc. II.

46. *Lectulos in sole*, &c. "He has ordered some couches to be made with oaken legs, to be placed in the sun." It was usual with the Greeks to sit and drink in the sun. Syrus, therefore, being asked a sudden question, is supposed to have sufficient presence of mind to give this circumstantial answer, that he might the better impose on Demea. — 47. *Ubi potetis*. Comp. i. 1. 37. — *Sed cesso*, &c. [*Exit Demea hastily.*] — 48. *Exercebo*. Comp. *Andr.* v. 2, 23.—*Silicernium*. This was a funeral supper, or banquet, offered to the infernal gods, and set upon a flint: also a feast at funerals, made for old men, who were likely never to see one another again. Hence it is applied sarcastically to old men, who are fit for nothing but to be set down to such a supper. In Patrick we find the following note: "There is great debate among grammarians about the signification and etymology of this word; but I shall content myself with observing here, that it is most generally allowed to signify an old man that stoops as he walks, *quasi silicem cernens*." Colman translates it "old Drybones."

49. *Odiosus*. Comp. *Eun.* iv. 6. 16. — *Prandium*. The Greeks and Romans generally had but one repast in the day, which was their supper. The dinner here mentioned was, therefore, an instance of luxury and debauch. — 50. *In amore est totus*. "Is entirely given up to love." A person is said to be *totus in aliqua re*, who devotes all his time and inclination to it, and to nothing else. Comp. *Hor. Sat.* i. 9. 2. — *Ego jam*, &c. "I will now look to myself." — 51. *Bellissimum*. This properly refers to the *bellaria* or "dessert." See Burmann on Petron. c. 68. — 52. *Carpam*. "I will enjoy." Comp. *Pers.* v. 151. — *Et cyathos*, &c. Thus translated by Colman:—

"And tossing off my cups,
In lazy leisure lengthen out the day."

Comp. *Martial.* ii. 89; *Rutil. Lup.* ii. 100. [*Exit Syrus.*]

ACT IV. SCENE III.

Hegio, after parting from Sostrata, goes to the forum, where he has the good luck to find Micio. He acquaints him with the whole business; and instead of meeting with denials, or evasive answers, as he apprehended, is heard with great candour and compassion, and obtains a promise of ample redress. This naturally draws from Hegio many praises and commendations, which Micio, whose character is that of goodness itself, modestly declines. In this part of their con-

versation they are introduced by the poet, who has so framed and contrived their discourse, that it is easy from it to understand all that had passed between them before; an artful management, and justly to be admired, as it throws great light upon the characters, and comes nearer to the standard of nature.

The metre is Tetrameter Iambic Acatalectic.

2. *Meum officium facio.* Comp. *Andr.* ii. 1. 30. — *Peccatum.* Comp. ii. 3. 10. — *Ortum.* Comp. iii. 3. 89. — 3. *Nisi si, &c.* This passage is thus rendered by Colman :

“ Unless, perhaps, you took me
For one of those, who, having injured you,
Term fair expostulation an affront;
And having first offended, are the first
To turn accusers.”

Nisi si. Elegantly put for *nisi*. Comp. *Andr.* i. 5. 14. Ovid, *Epist.* iv. 111. *Nisi si manifesta negamus.* — 4. *Ultrō.* Comp. *Eun.* i. 1. 24; *Phorm.* ii. 3. 13; Livy, i. 5; and particularly Phædrus, i. 1. — 5. *Id quia non, &c.* “Do you thank me because I have acted like those persons?”

6. *Minime.* Supply *te credo esse illorum in numero.* — 9. *Suspicionem.* “That the suspicion fallen on Æschinus sprang from his brother.” — *Ejus.* Ctesipho’s. — 10. *Aut si ita.* The repetition of the particle *si* is habitual with Terence. Comp. *Andr.* i. 3. 8. — 11. *Illi.* Some refer this to Pamphila, others to Sostrata. — 12. *Tabescit.* “Pines away.” Comp. *Lucr.* iii. 924; *Cic. Cat.* ii. 4. — 15. *Ad contumeliam.* For *in contumeliam*, “as a reproach.” Comp. *Phædr.* iii. 8. 8. — 16. *Propter impotentiam.* “On account of their poverty.” *Impotentia* is used in the same sense by Cicero, *pro Mur.* c. 28. *Potentes* for *divites*, iii. 4. 57. — *Negligi.* This verb not only signifies “to be neglected,” but also “to be looked upon with scorn and contempt;” “to be despised.” Comp. ii. 2. 8; *Phædr.* ii. 7. 9. *Negligi* is the reading of all MSS. except that of cardinal Bembo, in which Faërnus found *claudier*, which he changed to *calvier*, and Bentley as unnecessarily to *ludier*. The fine sentiment contained in this passage, is supposed to be founded on the following verses of Menander. If so, our author has certainly improved on the original.

Πρὸς ἅπαντα δειλὸν ἔστιν ὁ πένης πράγματα,
Καὶ πάντας αὐτοῦ καταφρονεῖν ὑπολαμβάνει·
Ὁ γὰρ μετρίως πράττων περισκελέστερον
Ἄπαντά τ’ ἀνιάρᾳ, Λαμπρία, φέρει.

Thus translated by Colman :

“ The poor man in all things acts fearfully,
Suspecting all despise him. But the man
Who’s more at ease, with greater constancy
Bears up against misfortunes, Lamprias.”

— 17. *Ipsis coram.* “That you yourself should justify Æschinus in presence of the mother and daughter.” — *Placabilis est.* “Is the surer way to appease them.” Comp. *Phorm.* v. 7. 68; *Lactant.* iv. 28. — 18. *Maxime.* For *libenter*, “willingly;” “with all my heart.”

ACT IV. SCENE IV.

We here find Æschinus represented in a very different light from what he has appeared in former scenes. There he is a rake; here he is a lover, full of tenderness. There is nothing more instructing than this diversity of character in the same person, when justly represented; as it serves more immediately to guide us through all the mazes and windings of the human heart, and show the different shapes men are apt to appear in, according to the several passions they are actuated by, and their different degrees of prevalence. Here the heart of Æschinus is laid open, and he appears not in a counterfeit light, as formerly, but in his native colours. He had learned from the nurse, whom he accidentally met as she was going for the midwife, the suspicion he lay under to Sostrata, and the grounds of it. This perplexes him extremely. He is anxious to make them easy, and vindicate himself, but is at a loss how to do it. To inform them of the whole matter, as it really is, would expose his brother, whose story he is unwilling to make known to any person: and should he confide it to their prudence, there are so many probable circumstances against him, that it is doubtful how far they would believe him. He therefore determines to acquaint his father with the situation he is in, and beg Pamphila in marriage; for by this proof of his sincerity, he knows he shall remove all their scruples at once, and, moreover, complete his own wishes.

Of this scene, verses 1, 2, 12—17, are Tetrameter Iambics Acatalectic; verses 3—6, are Choriambics, and arranged according to Hermann, *D. M.* p. 274. (*Glasg.* 1817); vs. 7, a Trimeter Iambic; vs. 8, a Dimeter Iambic Acatalectic; vs. 9, a Dimeter Trochaic Catalectic; vs. 10, a Tetrameter Trochaic Acatalectic; and vss. 11, 18—27, Tetrameter Trochaics Catalectic. The last line is scanned with the first of the next scene.

1. *Discrucior animi.* [*Æschinus alone.*] Ruhnken supplies *dolore* to *animi*; others account for the genitive by Hellenismus. See Sanct. *Min.* ii. 3. — *Hoccine*, &c. Supply *quis crediderit?* — *Objici.* A misfortune is properly said *objici.* Comp. *Phorm.* iii. 2. 19; Virg. *Æn.* ii. 200. — 2. *Quid de me.* Comp. *Andr.* iii. 5. 8. — 3. *Membra metu*, &c. Comp. *Andr.* i. 5. 21. — 5. *Obstupuit.* “Has become senseless.” Bentley and many modern editors read *obstupuit*. This verb (*obstipeo*) is said to be found in the best manuscripts of Virgil and Horace, (*Æn.* i. 513.) It is derived from *stipes*. These four lines are thus translated by Colman:

“Fear shakes my limbs; amazement fills my soul;
And in my breast despair shuts out all counsel.”

— 7. *Quomodo hac me expediam.* Comp. *Andr.* iii. 5. 11. — 11. *Ad obstetricem erat missa.* Comp. iii. 2. 56. — 13. *Eone.* For *ideo*. — 14. *Satis diu dedisti verba.* “You have deceived us long enough.” — *Adhuc.* For *ad hoc tempus usque*; μέχρι τούτου: “Fooled us enough hitherto with your fine promises.” Comp. Cic. *Verr.* i. 17. — *Fides.* Comp. iii. 2. 34.

15. *Hem!* This is uttered in astonishment. — *Valeas.* See note on *Andr.* iv. 2. 13. — *Illam.* The music-girl. — 16. *Sensi illico*, &c. “I saw immediately that they suspected me of having discarded

Pamphila." — *Illas*. Pamphila and her mother. — *Sed me reprehendi*. "Yet I restrained myself." Some MSS. have *repressi*, which Bentley approved of. This, however, is a mere gloss on *reprehendi*. Comp. *Heaut.* i. 2. 25; Ovid, *Epist.* xi. 53. Æschinus here gives a very great proof of his discretion. When any thing alarms us suddenly, or we see ourselves injured in the opinion of one we have a value for, it is the hardest matter in the world to check the impatience we feel of being justified; nor are we apt, in such a case, to regard the consequence. But Æschinus, however anxious he was to remove his Pamphila's suspicions, is yet too discreet to do it at the hazard of his brother's repose. — 17. *Ac fieret palam*. "And lest by her the knowledge of it might be made public." *Ne* is to be supplied here from the foregoing clause. Comp. *Heaut.* iv. 3. 43; Ovid, *Epist.* vii. 81. — 18. *Quod minime'st opus usquam efferri*. "Which of all things should by no means be revealed." — 19. *Ac mitto*. Supply *hunc timorem*. He would say nothing of his brother's affair to the nurse, as knowing her prating humour, and that it would be soon spread all over the town. But now that she is gone, he is considering in his own mind how he shall clear himself to Pamphila and her mother. Shall I tell them that the girl was for my brother? a story that I am very unwilling should be known. However, I dismiss that fear: 'tis possible, for their own sakes, they may be discreet enough to keep it secret: but I doubt whether they would believe me: there are so many circumstances that make it likely the girl was for myself, that my telling them she was for my brother, may appear a mere temporary shift. — *Ut ne qua exeat*. "That it may not by any means spread abroad." *Qua* for *aliqua ratione*. A report is properly said *exire*. Comp. ii. 4. 19; Nepos, *Dat.* c. 6. — 20. *Metuo ut credant*. "I fear they will not believe it." Comp. *Andr.* v. 4. 11. — *Tot concurrunt*. Comp. *Heaut.* ii. 2. 3.

22. *Hæc adeo*. "These truly." — *Non me, &c.* "Ought I not to have declared this affair, such as it is, to my father?" Comp. iii. 3. 54. — 23. *Ut eam ducerem*. Comp. iii. 2. 34. — 24. *Cessatum usque adhuc est, &c.* "What indolence even till this hour! Now from this instant rouse thyself." *Porro* is opposed to *usque adhuc*. Comp. iii. 2. 37. By *expurgiscere* is meant that he must now rouse from a state of indolence and sloth; for so the word is often used, where an exertion of vigour and industry is intended. Comp. *Sall. Cat.* c. 20; 52. — 25. *Ad illas ibo*. Comp. *Heaut.* ii. 3. 99. — 27. *Aperite aliquis*. *Aliquis* here is a partitive, that is, a word signifying many severally, or one by one. Hence though it is here in the singular, it has all the force of the plural. Comp. *Eun. Prol.* 1; *Plaut. Pseud.* v. 1. 37.

ACT IV. SCENE V.

We have seen that Micio had gone along with Hegio to Sostrata, to remove her suspicions with regard to Æschinus; and at the same time make her sensible that she had nothing to apprehend from him, who would be so far from opposing the marriage, that he would further it all in his power. Meantime Æschinus, informed of Sostrata's sus-

pitions, is hastening to justify himself, and knocks at the door just as his father is coming out. It is easy to conceive how much he would be surprised to see him there, and accordingly he, with some earnestness, asks the reason of it. Micio, finding every thing as he would have it, and still retaining his usual good humour, resolves to divert himself a little at his son's expense, because he all along had concealed from him his engagement with Pamphila. Accordingly he ingeniously feigns a story to alarm him, and with the desired effect. But not willing to torment him too much, he at last undeceives him, and, at the same time, fills him with joy, by promising his consent to the marriage.

The first line of this scene is scanned with the last of the foregoing scene, as a Tetrameter Trochaic Catalectic; vss. 2, 3, 45—72, also are Tetrameter Trochaics Catalectic; vss. 4—44, Trimeter Iambics; vss. 73—78, Tetrameter Iambics Catalectic.

1. *Ita, uti, dixti.* Comp. *Eun.* ii. 1.1. — 2. *Ut, quomodo, &c.* Comp. *Phorm.* ii. 4. 23. — 3. *Quis ostium hoc pultavit?* τίς τὴν θύραν ἐπάταξεν; *Aristoph. Ran.* 38. — *Pater hercle est.* [*Æschinus behind.*] — *Æschine.* [*Micio seeing him.*] — 4. *Quid huic hic negoti 'st?* [*Æschinus aside:*] "What business can my father have here?" Comp. *Andr.* v. 2. 8. — 5. *Tacet.* Menander: Πολλοῖς ἀπόκρισις ἡ σιωπὴ τυγχάνει. Comp. *Eun.* iii. 2. 23; iv. 4. 28. — *Cur non ludo, &c.* [*Micio aside.*] Comp. *Heaut.* iv. 6. 20. — 6. *Quandoquidem hoc, &c.* He praises Æschinus for the opposite quality, i. 1. 27. — 7. *Non equidem istas.* Supply *pepuli, or pulsavi fores.* [*This Æschinus says in a confused manner.*] — 8. *Ita.* "I dare say not." — 9. *Erubuit, &c.* Menander: Ἐρυθριῶν πᾶς χρηστός εἶναι μοι δοκεῖ. Comp. *Eun.* ii. 2. 37. In Micio's character we see a strong disposition to generosity and justice. He was inclined from the very first to make reparation to the unfortunate girl for the injury she had sustained, and appears here anxious that his son should be of the same mind. He therefore watches his looks; and finding them indicative of a humane and generous heart, is highly pleased. — 10. *Nil mihi quidem.* "I myself in truth had no business here, but," &c. *Mihi* refers to *tibi* in the question of Æschinus. *Quidem* corresponds with *vero.* So μὲν and δὲ correspond in Greek. — 11. *Amicus quidam.* Comp. iii. 5. 2; iv. 3. 7.

12. *Quid?* "On what account?" — 13. *Habitant hic.* Comp. *Andr.* iv. 5. 1. — *Quædam mulieres.* Comp. *Andr.* i. 1. 42. — *Pauperculæ.* This is added, says Donatus, to make Æschinus lose all hope of his father's consenting to the marriage. — 14. *Ut opinor, et certo scio.* Thus Cicero speaks, in doubt at first, but afterwards positively. *Att.* vi. 3. Comp. *Andr.* ii. 2. 30. — 15. *Neque enim diu, &c.* Comp. *Andr.* i. 1. 43. — 16. *Hæc virgo orba.* See note on *Andr.* i. 1. 44. — 17. *Hic meus amicus.* See vs. 11. — *Genere est proximus.* Comp. v. 8. 24. — 18. *Huic leges cogunt nubere hanc.* "The laws compel her to marry him." Comp. *Phorm.* i. 2. 75. *Orbæ, qui sunt genere proximi, &c.* This was a law in force among the Athenians. It is given at full length by Demosthenes, *Macart.* c. 13. τῶν ἐπικλήρων ὅσαι θητικὸν τελοῦσιν, κ. τ. λ. It was probably borrowed from the Phœnicians, who originally received it from the Jews. "And every daughter, that possesseth an inheritance in any tribe of the children of Israel, shall be wife unto one of the family of the tribe of her father, that the children of Israel may enjoy every man the inheritance of his fathers." *Numbers*

xxxvi. 8. — *Perii!* [*This Æschinus says aside, and is overheard by Micio, who, however, dissembles.*]

19. *Nil: recte: perge.* “Nothing.—Well... pray go on.” — 20. *Mileti.* “At Miletus,” a colony of the Athenians in Pontus. — 21. *Miletum usque.* The adverb *usque* is often put after the name of a place, which in the proper order of construction should follow it. Comp. Cic. *Att.* vi. 2. — *Animo male 'st.* [*Aside.*] Supply *mihi.* “It wounds me to the very soul.” Comp. Catull. xxxviii. 1; Ovid, *Epist.* xii. 144; Petron. c. 54. — 22. *Quid illas censes?* “Why, what do you think they should say?” Comp. *Andr.* v. 2. 12. — *Nihil enim.* “Just nothing.” Comp. *Hec.* v. 4. 10. — 23. *Commenta.* Comp. *Hec.* iii. 1. 53. — 25. *Priorem.* For *potiorem.* Comp. *Eun.* i. 2. 71. — *Non oportere huic dari.* “That she ought not to be given to my friend.” — 26. *Eho, nonne hæc, &c.* “What, did not these reasons, after you had heard them, appear sufficient to you?” So Donatus interprets this passage. The Bipont editors give the verse thus, from the Strasburg edition of 1496:

Eho, nonne hæc justa tibi videntur? Postea.....

They suppose that Æschinus was about to add *Postea etiam illam hinc abducat?* when he was interrupted by Micio. Donatus, after giving the former interpretation, says that *postea* appears to be redundant. — 28. *Quid illam ni.* A comic tmesis for *quidni illam.* — 29. *Immiseri-corditer.* Although Æschinus here keeps upon the reserve, as not designing at present to acquaint his father with his passion, yet the poet takes care not to lose sight of the lover. Æschinus expresses himself with so much warmth and eagerness, that had Micio known nothing before of his passion for Pamphila, he might easily have guessed how the case stood. The commentators notice the length of this adverb, as being well adapted to the sorrow of Æschinus, as well as the other adverbs, all ending in *ter.* Comp. *Andr.* i. 1. 47. — *Atque etiam si est, pater, &c.* “And, to speak plainly, sir, ungenerous.” Farnaby reads *si est pater,* with this interpretation: *Ex quo natus est filius.*

31. *Quid illi tandem.* Comp. *Eun.* v. 6. 14: *Tandem* for *igitur.* — 32. *Qui cum ea consuevit.* Comp. *Hec.* iv. 1. 40: Cic. *Verr.* v. 12. — 33. *Haud scio an.* This may be rendered “perhaps,” or “no doubt.” See Ernesti *Clav. Cic.* — *Misere amat.* Comp. *Andr.* iii. 2. 40. — 34. *Præsens præsentem.* That is, *præsens amator præsentem amicam.* So in Virg. *Æn.* iv. 83, *absens absentem audit.* — 36. *Qua ratione istuc?* Supply *dicis.* — *Quis despondit?* &c. These questions, says Donatus, which enumerate all the proofs requisite to a marriage, are an indirect and very delicate reproof to Æschinus, for the irregular and clandestine manner in which he had conducted the affair. — 37. *Cui?* Supply *data est.* Comp. *Andr.* i. 1. 75; ii. 2. 15. — *Auctor.* The *auctores nuptiarum* are the parents, the relations, or the guardians, without whose sanction a female could not legally contract marriage according to the laws of the Greeks or Romans. — 38. *Cur duxit alienam?* “Wherefore did he wed another’s right?” — *Sedere domi.* “To remain single.” Comp. Virg. *Æn.* vii. 52. — 39. *Tam grandem.* “Of so mature an age.” *Θυγάτηρ ἐπ’γάμος,* Menander. — *Hinc illinc.* “Nobody knows whence.” See Grævius on Flor. iv. 2. *Hinc illinc* became proverbial. — 40. *Hæc te dicere, &c.* “This it was your duty

to have said, and to have maintained it." Perlet interprets *defendere* by *colibere, ne cognatus illam abduceret*.

42. *Causam dicerem*. *Dicere causam* is properly the office of a defendant, or his advocate, and not of an opponent. Perhaps we should, therefore, read: *adversusne illum, causam ut dicerem Cui veneram advocatus?* — 43. *Cui veneram advocatus?* See vs. 12. Comp. Cic. *Off.* i. 10. — *Sed quid ista nostra?* "But what are these things to us?" Comp. vs. 10. — 45. *Æschine, audiivi omnia*. Micio still preserves the character of an indulgent father: he had tormented Æschinus enough, and was unwilling to overwhelm him still more by the pain of a confession. Comp. Virg. *Æn.* i. 385. — 46. *Nam te amo*. Comp. *Heaut.* ii. 3. 119. — *Quo*. "Wherefore." Comp. *Andr.* ii. 5. 18. — *Curæ mihi*. Comp. i. 2. 49. — 47. *Ita velim me promerentem ames*. "So may you ever love me, and so may I deserve your love." There is great beauty in this answer. Æschinus is not content with saying *ita velim me ames*, but he adds *promerentem*, signifying that he wished to be loved by him, and to deserve that love. In such cases as the present, *ita* is always followed by *ut*, either immediately or at some distance. Comp. Cic. *Divinat. in Cæcil.* c. 13. — 48. *Ut me hoc delictum admisisse in me, &c.* "As to have disgraced myself with this fault, I am exceedingly grieved." *Delictum admittere in se* is the same as *delictum committere*. Comp. *Phorm.* ii. 1. 40; Cic. *pro Cluent.* c. 61. — 49. *Et me tui pudet*. "And through my fault I am ashamed to see you." — *Credo hercle*. Comp. *Andr.* v. 4. 36. — *Ingenium novi*. "I know your generous temper." Comp. *Eun.* iv. 7. 42.

50. *Sed vereor, ne indiligens, &c.* "But I fear you are too thoughtless." The whole strain of this reproof here is conceived in terms of so much mildness, that Micio rather seems to be excusing his son to himself. In order to apprehend the force and energy of this, we must suppose that Æschinus discovers great confusion in his looks, as if, from a consciousness of his fault, ashamed to be seen by his father. Micio, sensible of this, and unwilling to put him to too much pain, puts on a soft, forgiving air, to assure and encourage him. And the poet has contrived to make this more powerful in correcting the youth, than all the methods of harshness and severity could probably have been. For *vereor, ne*, see note on *Eun.* iii. 5. 62.

51. *In qua civitate tandem*. "In what city, I ask, do you think you live?" *Tandem*, "I pray you." Micio begins his reproof in a very grave and solemn tone. Have you forgotten that you live at Athens, where a strict obedience to the laws is required? But he soon changes his note, and instead of exaggerating his son's offence, endeavours to excuse and soften it. — 52. *Tangere*. Comp. *Eun.* ii. 3. 82; iv. 7. 27. — 53. *Peccatum*. Comp. *Andr.* v. 3. 25. — *At humanum tamen*. "But yet a natural failing." Comp. *Plaut. Merc.* ii. 2. 48. — 54. *Item boni*. "And good men too." Comp. *Heaut.* v. 2. 4. — *At postquam id evenit*. Critics observe on this reproof of Micio, that he makes choice of terms peculiarly mild. Thus here he does not say *postquam id commissum est*, but *postquam id evenit*, an expression of much less asperity. The first represents a thing criminal, and done in consequence of a design laid and concerted beforehand; the other looks more like the effect of chance, surprise, or some sudden start of passion. — *Cedo*. "Tell me." — 55. *Numquid circumspexi? aut, &c.* "Have you taken the least precaution, or in the least considered what you should do,

or how?" *Circumspexisti* for *circumspexisti*. Donatus observes here, *circumspicimus præsentia, prospicimus futura*. Comp. *Andr.* ii. 2. 20. Micio endeavours to recall matters to the recollection of Æschinus, in the same manner as Chremes awakens the memory of Sostrata, *Heaut.* iv. 1. 25. — 56. *Quid fieret?* A hint to Æschinus, that he ought to have married Pamphila. — *Qua*. Supply *ratione*. — 57. *Qua resciscerem?* "How should I have found means of knowing it?" *Qua* is put here for *per quos*, "by whose means?" — *Hæc dum dubitas*. *Dubitare*, as Ruhnken observes, is often construed with the accusative of a neuter pronoun. Comp. Cic. *Rosc. Amer.* c. 31; Ovid, *Epist.* xvii. 37. — *Menses decem*. Menander: Γυνή κύει δεκάμηνος. Comp. iii. 4. 29.

58. *Prodidisti*. For *perdidisti*, "you have ruined." Comp. *Heaut.* iii. 1. 70. — *Quod in te fuit*. "As far as was in your power." Comp. Plaut. *Bacch.* iii. 6. 21. — 59. *Quid credebas? dormienti, &c.* "What did you suppose? That the gods would accomplish this for you while you slept?" *Dormienti*, "while you were inactive." Comp. *Heaut.* iv. 4. 8. Menander: Ἀντόματα γὰρ τὰ πράγματα' ἐπὶ τὸ συμφέρον 'Ρεῖ, καὶ καθευδήσῃ, πάλιν τὰναντία. — 60. *Iri deductum domum*. "Would be conveyed to your house." Comp. *Hec.* i. 2. 60. *Deducere* is a verb properly used in this respect. Comp. Ovid, *Epist.* xvi. 313; and see the commentators on Cæs. *B. G.* v. 14. — 61. *Ceterarum rerum*. For *in ceteris rebus*. Comp. Cic. *pro Quint.* c. 3; *de Senect.* c. 2; Plaut. *Cistell.* i. 1. 33. Some supply *causa*. — 63. *Ego te? quamobrem?* "Mock you? I? wherefore?" Donatus has a remark upon this passage, too beautiful to be omitted. Micio answers his son here, as if he were surprised how he should suspect him to be capable of bantering him in so serious an affair. This, perhaps, may startle the reader, who will be apt to call to mind the story of the Milesian. The solution given of this difficulty, by the above-named critic, is extremely judicious, and may be admitted as an indisputable maxim in morals. It is allowable, he says, to banter a person we love, by raising false alarms, when we have it in our power to dissipate these fears in a moment, and to fill them with real joy. But it is a deceitful and cruel part to fill one with imaginary joys, when we foresee that sadness and sorrow are likely to ensue. — 64. *Nisi tam misere, &c.* "Unless that I so exceedingly desire it may be true." Thus Pamphilus, *Andr.* iv. 1. 40.

65. *Deos comprecare, &c.* "Make sacrifice," says Ruhnken, "and offer up vows and prayers to the deities that preside over marriages." Comp. Val. Flac. viii. 244. — 66. *Di me omnes oderint*. A form of oath. — 67. *Quam oculos*. Comp. v. 7. 5; Catull. iii. 5; xiv. 1. — 68. *Quid? quam illam?* "What? do you love me more than your wife?" — *Perbenigne*. Supply *dicis*. Comp. *Phorm.* v. 8. 62; Hor. *Epist.* i. 7. 16. — 69. *Periit*. "He has vanished." — 70. *Tu Deos potius comprecare*. Terence has found the art of making Æschinus praise his father, without offending delicacy. Religion furnishes him with the opportunity of a panegyric; and in excusing himself from addressing the gods in the present case, he finds a natural occasion of bestowing on his father, in a few words, the finest commendation that could possibly be given him. Comp. Virg. *Æn.* ii. 717. — 71. *Obtemperaturos*. For *exaudituros tuas preces*; "they will hear your prayers." Comp. Ovid, *Met.* viii. 724. — *Magis*. For *eo magis*. The particle *eo*

is sometimes omitted when *quo* precedes. See Ruhnken on Rutil. Lup. i. 17. Madame Dacier imagines Terence refers here to a line in Hesiod, which says, it is the business of old men to pray. It is more probable that our author had an eye to the following fine lines of Menander:

Εἷτις δὲ θυσίαν προσφέρων, ᾧ Πάμφιλε,
 Ταύρων τε πλήθος. ἢ ἐρίφων, ἢ, νῆ Δία,
 Ἐτέρων τοιούτων, ἢ κατασκευάσματα
 Χρυσᾶς ποιήσας χλαμύδος, ἢ τοι πορφυρᾶς,
 Ἦ δὲ ἐλέφαντος, ἢ σμαράγδων ζώδια,
 Εὖνον νομίζει τὸν Θεὸν καθιστάναι,
 Πλάνατ' ἐκείνος, καὶ φρένας κούφας ἔχει.
 Δεῖ γὰρ τὸν ἄνδρα χρησίμον πεφυκέναι,
 Μὴ παρθένους φθείροντα, μὴ μοιχώμενον,
 Κλέπτοντα καὶ σφάττοντα χρημάτων χάριν.
 Μηδὲ βελόνης ἑναμμ' ἐπιθυμῆς, Πάμφιλε,
 Ὅ γὰρ Θεὸς βλέπει σε πλησίον παρών.

They are thus translated by Colman :

“ The man who sacrifices, Pamphilus,
 A multitude of bulls, or goats, or sheep;
 Or prepares golden vestments, purple raiment,
 Figures of ivory, or precious gems;
 Thinking to render God propitious to him,
 Most grossly errs, and bears an empty mind.
 Let him be good and charitable rather,
 No doer of uncleanness, no corrupter
 Of virgin innocence, no murderer, robber,
 In quest of gain. Covet not, Pamphilus,
 Even a needle-full of thread; for God,
 Who's always near thee, always sees thy deeds.”

Coveting a needle-full of thread seems to have been a proverbial expression, as it occurs in other fragments of Menander.

72. *Ego eo intro*, &c. This verse is wanting in some MSS. — *Si sapis*. Comp. *Eun.* i. 1. 31; iv. 4. 53. — 73. *Quid hoc est negoti?* Comp. *Phorm.* v. 3. 33. — 74. *Morem gereret*. Supply *mihi*. Comp. ii. 2. 6; iii. 3. 77. — 75. *Gestandus in sinu*. Thus Cicero, *Qu. Fr.* ii. 11: *Mihi crede, in sinu est*. Comp. Homer, *Il.* 2. 400; Ovid, *Met.* vi. 338. — 76. *Mi injicit curam*, &c. “He has by his great kindness so wrought upon me, that it shall be the study of my life to shun all follies,” &c. Comp. ii. 2. 20; *Phorm.* iv. 4. 10. — *Sua commoditate*. “By his indulgence.” Comp. *Heaut.* iii. 2. 10. — 77. *Imprudens*. For *insciens*. Comp. *Heaut.* ii. 3. 128. Donatus justly observes, that it is plain from this soliloquy, that Terence takes the part of mild fathers; meaning to show that gentle reproofs, mingled with tenderness, will have more effect on an ingenuous mind than railing and severity. That critic also is more minute than usual in pointing out the great beauties of the entire scene; commenting on almost every speech, and observing how finely the two characters of Micio and Æschinus are sustained throughout the whole conversation. It is impossible not to discern the many amiable touches of good humour, mildness, and affection that distinguish Micio's character, as well as the natural strokes of passion and ingenuous shame in Æschinus. The whole scene is remarkably beautiful, and perhaps more characteristic of the genius of Terence than any other in his works. — 78. *Sed cesso*. Comp. *Heaut.* iii. 1. 1. — *Ne moræ sim*. Comp. *Andr.* ii. 5. 13; iii. 1. 9; Plaut. *Bacch.* ii. 2. 46.

ACT IV. SCENE VI.

Demea, after wandering over the whole town, in consequence of the wrong direction given him by Syrus, returns complaining of the fatigue he had undergone, and all to no purpose; for neither could he find his brother, nor meet with any one who had seen him. He therefore resolves to give over a vain pursuit, and wait for him at his own house, till he comes home.

The metre is Trimeter Iambic.

1. *Defessus sum*. "I am exceedingly tired." Comp. *Hec.* iii. 4. 29. *De* here has the force of *valde*. — *Ambulando*. Comp. *Hec.* v. 3. 17. — *Cum tua monstratione*. Comp. *Andr.* v. 4. 38. — 3. *Perreptavusque*. "I have crawled all the town over." Persons who walk with a tardy pace are said *reperere* and *perrepere*. Comp. *Phædr.* v. 1. 8. — 4. *Quo non?* Supply *perreptavi*. It is uncertain, says Perlet, whether *quo* be put here for *quo in loco?* or for *quem in locum?* — *Nec fabrica*. *Nec* for *nec tamen*. *Illi* for *illic*. Comp. i. 2. 36; *Andr.* iv. 3. 5. — 5. *Aibat*. Always a dissyllable in Terence. — *Domi*. In Micio's own house. — 6. *Certum est*. "I am determined to wait for him." Donatus takes the word *obsidere* here in its most general sense, as when it is used to signify "the investing" or "laying siege" to a town. *Proprie obsidere dixit; convenit enim et irato, et repente aggressuro*. But had the poet intended this, he would undoubtedly have said *domum obsidere*, and not *domi*. *Obsidere* is put here for *sedere*, the compound for the simple, as in Plaut. *Pseud.* iii. 2. 18; *Pæn.* Prol. 23. — *Usque, donec*. Comp. *Hec.* i. 2. 50.

ACT IV. SCENE VII.

Micio having got every thing in readiness for the intended marriage of his son, is going to acquaint the bride and her mother, when he is met by Demea, who had been seeking him so long. Hence a conversation begins; at first warm and passionate on the side of Demea, who, fancying his brother knew nothing of the abduction of the music-girl, has no doubt but, when hearing it, he will be thoroughly provoked and no less forward than himself, in condemning this licentious youth. But Micio, who was apprised of it before, hears him with great calmness, which perfectly astonishes Demea, who, therefore, tries whether by raillery he can gain any thing: but the other still continuing unmoved, and answering with his wonted good humour, he laments with himself the destruction which he foresees coming upon his brother's family.

This scene consists of Trimeter Iambics.

1. *Illis*. Sostrata and her daughter. — *In nobis*. "In me and Æschinus." — 3. *Fero*. For *adfero*, as in Plaut. *Bacch.* ii. 3. 94. — *Alia flagitia*. Comp. i. 2. 21. — *Ingentia*. Comp. *Eun.* iii. 1. 2. — 4. *Boni, &c.* [Ironically.] — *Ecce autem*. "See there!" This formula is used in the event of something strange or sudden. Comp. *Eun.* ii. 3. 6; *Phorm.* ii. 1. 34; Virg. *Æn.* ii. 203; Cic. *Verr.* v. 34; Propert. ii. 22. 20. — *Nova*. "Strange and unheard of before." Comp. Livy

v. 49. — 5. *Capitalia*. *Flagitia capitalia* are such crimes as the ancient Romans thought proper to punish with death. See Ernesti on Livy, xxiv. 37. — *Ohe! jam*. Supply *desine*, or something to that purpose, which Micio was about to add, when interrupted by Demea. Comp. v. i. 7; *Heaut.* v. 1. 6; Hor. *Sat.* i. 5. 12. — 6. *De psaltria*. Comp. iii. 4. 30. — *Somnias*. “You foolishly suppose.” Comp. Plaut. *Pseud.* iv. 7. 91. — 7. *Civem*. Comp. *Andr.* iv. 4. 41; *Eun.* v. 2. 19. — *Scio*. [*Micio answers coolly*:] “I know it.”

8. *Patere*. For *pateris*. — 9. *Malim quidem*. Supply *si fieri posset, aliter esse*: “To be sure I would rather, if possible, it were otherwise.” Many editors give the words *malim quidem* to Demea; thus: Demea, after informing Micio of the crime Æschinus had committed, asks *Non clamas? non insanis?* Micio replies *Non*. Upon which the other immediately says *Malim quidem*: and to make it so, if possible, subjoins another aggravation and inconvenience attending the present charge: *Puer natus est*. To this Micio, still the same, and not to be moved by these representations of his brother, answers *Di bene vortant*. Faërnus, Bentley, and others, whom we have followed, give these words to Micio, who was probably to have completed the sentence by adding *non evenisse*, or *aliter esse*, or some such expression; but is interrupted by Demea, who, impatient to see his brother so mild, endeavours to aggravate the crime by adding *puer natus est*. This has the greater air of probability. Comp. vs. 19. Reinhardt, who retains our reading in the text, thinks otherwise in his note, reading *non malim quidem*, and supplying *insanire, quam sana mente esse*. This seems to have been the invention of Schmieder.

11. *Et ducenda indotata'st*. A person in the situation of Pamphilus was compelled, by the laws of Athens, to choose ἡ γάμον ἀπρoικον, ἡ θάνατον. Comp. Plaut. *Aulul.* iv. 10. 62. — 12. *Id enim, quod res ipsa fert*. “That, to be sure, which the case requires.” — 13. *Illinc*. From the house of Sostrata. — *Huc*. To the house of Micio. — *Virgo*. Thus Virg. *Ecl.* vi. 47. — 14. *Oportet?* Supply *fieri*. — 15. *Ipsa re*. For *re vera*; “in reality.” — 16. *Simulare certe, &c.* “It is at least the duty of a prudent man to feign grief.” — *Quin jam virginem despondi*. *Quin* here for *quinetiam*: “And more than that, I have asked her in marriage for Æschinus.” See note on *Andr.* i. 1. 75. Comp. *Heaut.* iv. 5. 31. — 18. *Hæc magis sunt hominis*. “This is more the duty of a prudent man.” Comp. i. 2. 27. Micio could not have framed a better answer to Demea than this which is now referred to. We are not always in every thing to proceed with the utmost severity and rigour. It becomes us, as men, to make allowances, to enter into one another's foibles, and, as far as is consistent with reason and prudence, to indulge one another's wants and desires. The poet has contrived to give Micio, along with his mildness and affability, a strong bias to justice. This appears in all his behaviour. No sooner does Hegio represent Pamphila's case to him, than he is willing to make her full reparation, and is even anxious to find Æschinus the same way inclined. And here, when Demea exclaims against this unequal match, he checks him, by telling him that it is the more just and humane part, as an injury has been offered, to give the satisfaction that the law requires, and not suffer the motives of a sordid avarice to stifle all regard for equity. This is an uncommon stroke of delicacy, to represent the affable, easy, indulgent Micio, as

of a more upright and unbiassed virtue than Demea, with all his rigour and severity.

19. *Placet tibi factum.* "Are you pleased then with this adventure?" A formula of expostulation. Comp. *Eun.* v. 2. 12. — *Non, si queam mutare.* "By no means, if I could help it." Comp. vs. 9. — 21. *Ita vita 'st hominum, quasi si ludas tesseris.* "The life of man is like a game at dice." Plutarch: Κυβεία ὁ Πλάτων τὸν βίον ἀπέικασεν, ἐν ᾧ καὶ βαλεῖν δεῖ, ἃ πρόσφορα καὶ βαλόντα χρῆσθαι καλῶς τοῖς πεσοῦσι. Alexis, as cited by Stobæus:

Τοιοῦτο τὸ ζῆν ἔστιν ὥσπερ οἱ κύβοι,
Οὐ ταῦτ' αἰεὶ πίπτουσιν· οὐδὲ τῷ βίῳ
Ταυτὸν διαμένει σχῆμα· μεταβολὰς δ' ἔχει.

Madame Dacier thinks Menander might possibly have borrowed this moral maxim from a passage in the tenth book of Plato's *Republic*: Καὶ ὥσπερ ἐν πτώσει κύβων πρὸς τὰ πεπτωκότα τίθεσθαι τὰ αὐτοῦ πράγματα, ὅτι ὁ λόγος αἰρεῖ βέλτιστα ἂν ἔχειν. Comp. Tzetzes, *Chil.* x. 341. — 22. *Si illud, quod, &c.* "If the cast which is most necessary be not thrown, that which chance sends you must correct by art." Comp. *Cæs. B. C.* iii. 73; *Hor. Sat.* ii. 8. 85. — 24. *Corrector! nempe, &c.* "Oh rare corrector! and yet by your art twenty minæ have been lost on this music-girl." — 25. *Psaltria.* Ἀπὸ τοῦ ψάλλειν, a cantando. — 26. *Aliquo abjicienda est.* "Must be sent packing somewhere." — 27. *Neque est.* Supply *abjicienda.* — 28. *Quid illa igitur facias?* Comp. *Eun.* v. 1. 21; *Hec.* iv. 4. 46. — *Domī erit.* "She shall remain in my own house." Micio is here involved in a ridiculous dilemma, in which he had rather appear absurd, than betray Ctesipho. — 29. *Meretrix et mater, &c.* Comp. *Cic. Philip.* ii. 41.

30. *Sanumne credis te esse?* Comp. *Andr.* v. 4. 9. — 32. *Quicum cantites.* Alciph. *Ep.* i. 18. Ὑπερμαζῆς ἢ μέμηνas, ἀκούω γάρ σε λυρφοῦ γυναικὸς ἐρᾶν, κ. τ. λ. — 34. *Tu inter eas restim ductans saltabis.* Κόρδακα ἔλκων, "drawing the cord" is a phrase that requires to be particularly explained. One would be apt to think that in those times, when any number of persons danced in company, they all held a cord, and he who was first of the train, was said *ducere restim*. But many reasons may be offered against this. To what purpose a cord? Could they not dance hand in hand? This is much more likely, that a company dancing in train, and linked together by the hands, gave rise to the expression. This notion derives credit from a passage of Livy, where describing the solemnity of twenty-seven young virgins, who went dancing in procession to the temple of Juno, he has these words (xxvii. 37): *In foro pompa constitit, et per manus reste ducta, virgines sonum vocis pulsu pedum modulantes, incesserunt.* Where we are to observe, that *per manus reste ducta* does not signify "holding with their hands a cord," but "making a cord of their hands," i. e. having them linked together, and lengthening out the procession; for that it was the custom to dance hand in hand, is evident from Horace. See *Od.* i. 4. 6; ii. 12. 17. In Homer's *Hymn to Apollo* we read ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχουσαι: and in Aristoph. *Nub.* 540, κόρδαχ' ἔλκυσεν.

36. *Non te hæc pudent?* *Hæc* is a nominative to *pudent*. See note on i. 2. 4; and Comp. *Plaut. Cas.* v. 2. 3; and Bauer on *Sanct. Min.* iii. 1. — *Omitte tuam istanc iracundiam.* Comp. v. 3. 8. — 37. *Ita uti decet.* Comp. *Andr.* ii. 5. 10. — 38. *Hilarum ac lubentem.* "Merry

and cheerful." Comp. v. 3. 56; Plaut. *Pers.* v. 1. 8. *Lubens* is used in the same sense by Gellius, i. 5. 2. — 40. *Hancine vitam*. "Oh what a life!" Donatus supplies *esse*. Comp. iii. 2. 6. — *Dementiam*. Comp. iii. 3. 36. — 41. *Uxor sine dote veniet*. Megadorus (in Plaut. *Aul.* ii. 2. 62,) is of a quite different sentiment from this of the avaricious Demea: *Dummodo morata recte veniat, dotata est satis*. — 42. *Domus sumtuosa*. Comp. *Heaut.* ii. 1. 15. — *Adolescens luxu perditus*. Comp. *Eun.* ii. 2. 27. — 43. *Senex delirans*. "The old man a dotard!" Comp. *Phorm.* v. 8. 8; Cic. *de Senect.* c. 11. — *Salus, &c.* "Providence itself, however desirous, cannot save this family from ruin." Comp. Plaut. *Capt.* iii. 3. 14; Mostell. ii. 1. 4. *Salus* was the daughter of Æsculapius. Comp. *Hec.* iii. 2. 3.

ACT V. SCENE I.

As Demea, at the end of the last scene, is reflecting upon the threatening situation, as he supposes, of his brother's family, a fresh reason occurs to increase these apprehensions. Syrus comes out drunk, with great assurance and confidence, and commending himself for having acted his part so well. A more provoking circumstance could not have happened to Demea, already almost distracted at the repeated debaucheries of his son, and the overstrained indulgence of his brother, than to see this flagrant instance of licentiousness, and that the infection ran through the whole family. But it is the poet's aim all along, to multiply Demea's vexations, as will appear in the following scenes.

This scene consists of Trimeter Iambics.

1. *Edepol, &c.* [*Enter Syrus at a distance, in a state of intoxication, and talking to himself:*] "Upon my word, dear Syrus, you have taken special care of your sweet self, and played your part most rarely." *Syrisce*. A form of endearment. — 2. *Munus tuum*. That is, in eating and drinking. Comp. iv. 2. 51, 52. — 3. *Abi*. "Well, go your way." This also is a word of endearment and commendation. — *Sed postquam intus, &c.* "But since I have had my fill of all the good things within." Perlet joins *intus* with *satur sum*, in the sense of *penitus*. *Hoc adverbium*, he says, *pro vernili sermone est, ad plenissimam saturationem indicandam*. — *Omnium rerum satur*. Comp. iv. 2. 52. — 4. *Prodeambulare*. "To take a stroll abroad." This, as Donatus observes, is the language of effeminacy and affectation. — *Illuc sis vide*. [*Demea behind, with indignation:*] "See there! a pattern of instruction!" Madame Dacier renders it: "There goes a fine model for the training up of children:" for, says she, Demea regards Syrus as the master and governor of his son, whom Micio had adopted. Patrick thinks the words imply no more, than that Syrus was "a specimen of the ruinous discipline" that prevailed in the family of Micio. Comp. v. 9. 5; *Phorm.* ii. 3. 11; *Andr.* iii. 1. 19; also *Eun.* ii. 2. 32; *Heaut.* ii. 3. 59; No elision takes place after the third foot in this verse. This is easily accounted for, by the necessary pause between the speech of Demea and that of Syrus. — 5. *Ecce autem*. [*Syrus seeing him:*] "But see there!" Comp. iv. 7. 4; *Eun.* ii. 3. 6; *Hec.* iii. 5. 53; *Phorm.* ii. 1. 34. — 6. *Quid fit?* [*Syrus goes up to him with much confidence.*] —

Quid tu es tristis? Comp. *Eun.* ii. 3. 13. The poet very happily in this place expresses the carelessness and security of one inebriated. Syrus discovers no fear at the approach of the old man, as in former scenes. He has no forethought, no apprehension of danger, but is quite lulled into ease and indolence.

7. *Ohe, jam.* Supply *desine*, or *satis est.* Comp. iv. 7. 5; *Heaut.* v. 1. 6; *Phorm.* ii. 3. 71; *Hor. Sat.* i. 5. 12. — *Verba fundis.* “You spout maxims;” or, as others render it, “you waste your words.” — *Sapientia.* For *sapientissime.* This is the title under which he addresses Demea in allusion to what he had said in a former scene, (iii. 3. 40.) To construe *sapientia verba*, would destroy the whole beauty and energy of the passage. — 8. *Tu si meus esses.* “If you were my servant —” Demea, being about to threaten what he would do if Syrus were a servant of his, is interrupted by the cunning slave, who rejoins, “You would certainly be rich.” *Dis* for *dives.* — 9. *Rem constabilisses.* “You would improve your estate wonderfully.” Comp. *Livy*, iv. 49; *Cic. Phil.* xi. 2; *Plaut. Capt.* ii. 3. 93. — *Exemplo omnibus.* Comp. *Heaut.* v. 1. 47; *Eun.* v. 4. 24, 26. — 11. *In ipsa turba.* “In the midst of this disturbance,” &c. The gravity of Demea and the drunkenness of Syrus, says Donatus, create a very humorous contrast, and are admirably calculated to excite mirth in the spectators. — 13. *Quasi re bene gesta.* Comp. vs. 2. — *Sane nollem huc exitum.* “In truth I wish I had not come hither;” *i. e.* that I had kept within doors. Comp. ii. 1. 11, where a similar construction occurs.

ACT V. SCENE II.

The poet still contrives to heap fresh troubles upon Demea. His brother, notwithstanding all his remonstrances, is irreclaimable; he is reflecting upon the ruin that threatened his brother's family, when, as an additional proof of it, Syrus comes out intoxicated; and now, to complete his misfortunes, he learns, by the unseasonable appearance of Dromo, that his favourite son, Ctesipho, makes one of the revelling company within. Thus has the poet contrived to raise his passion by several gradations to the highest pitch, till, finding it uneasy to himself, and of no manner of purpose, he at last embraces the mild and easy temper.

The metre of this scene is Trimeter Iambic.

1. *Abi.* [*Syrus pushing him:*] “Away!” — 2. *Ctesiphonem.* For *de Ctesiphone*; or *velle* may be supplied. — 3. *Intus.* In Micio's house. — 4. *Est alius*, &c. “It is another of the same name,—a little parasite.” Some editions have *parvulus*, which is used as well with reference to age as to size; but *paululus* can be used only with respect to size. — 5. *Nostin'?* Supply *eum*: “Do you know him?” Comp. *Eun.* ii. 3. 58. — *Jam scibo.* [*Demea going.*] — *Quid agis?* [*Syrus stopping him.*] — *Mitte me.* [*Here Syrus seizes Demea, and a struggle ensues.*]

6. *Noli.* Supply *intrare.* Comp. *Andr.* v. 2. 21. — *Non manum abstinēs.* “Will you not unhand me, villain?” Comp. *Heaut.* iii. 3. 4. — *Mastigia.* Μαστρίγας, one who merits frequent flagellation; a wicked slave; a vile wretch. The same as *verbero* in *Phorm.* iv. 4. 3. —

7. *An tibi jam, &c.* "Do you wish I should scatter your brains about here?" See note on iii. 2. 19. Comp. iv. 2. 32; *Eun.* iv. 7. 33. [*Demea disengages himself from Syrus, and makes his exit.*]—*Abit.* [*Syrus alone, and with a sorrowful countenance.*] "He's gone . . . gone in."—8. *Edepol commissatorem, &c.* Supply *conjicio fore*: "I foresee, by Jove, he will not prove a welcome guest." Menander: Ὁ σκληρὸς ἀνὴρ ἐστὶν ἐν νέοις γέρονι. The chief beauty here, says Donatus, lies in the word *commissator*, which signifies a person who, after having been already engaged in one revel, goes masked to another, and enters suddenly, with much noise and clamour. The word is, therefore, very happily applied to Demea, who rushes suddenly into Micio's house, where they are revelling, and raises a great disturbance.—9. *Quid ego nunc agam?* Comp. *Heaut.* iv. 2. 7.—10. *Dum hæ silescunt turbæ.* "Until this disturbance is composed."—*Edormiscam hoc villi.* "I will sleep off this wine-surfeit." *Villum* is a diminutive from *vinum*, and is here used for *crapula*. See Heinsius on Petron. c. 69.

 ACT V. SCENE III.

In this scene, Micio is seen coming out from Sostrata, after having given her what instructions he thought proper relating to the marriage. At the same time, Demea, who had rushed into his brother's, and there found Ctesipho revelling with the music-girl, driven almost to distraction, comes out in a great fury. This naturally begets a conversation full of anger and passion on one side, full of meekness and good nature on the other. Micio, finding that his brother is too greatly provoked by what he had lately discovered, to think of calming him in the usual way, by appearing unconcerned, resolves to dissemble no longer, but to lay before him the principles upon which he acted, and the motives that led him to prefer lenity to rigour. All this he does with so much temper and good sense, that Demea is at last pacified, and yields to his brother.

The metre is Trimeter Iambic.

1. *Parata a nobis, &c.* [*Micio to Sostrata within.*] Comp. iv. 5. 72.—2. *Ubi vis.* Perlet supplies *fiant nuptiæ*.—*Quisnam, &c.* [*Micio comes forward.*] "But who is this forces open our street-door with so much violence?" *A me fores for meas fores.* Comp. *Heaut.* i. 1. 122. *Pepulit.* Comp. iv. 5. 4; *Heaut.* ii. 3. 34.—3. *Hei mihi!* [*Demea in a rage, rushes out of Micio's house.*] Here, when Demea finds that Ctesipho was concerned with Æschinus, he gives way to passion too great for expression. He invokes heaven, and earth, and sea, all the elements and all the gods. This is agreeable to nature, and the custom of the best poets. Comp. Virg. *Ecl.* v. 23; Ovid, *Trist.* ii. 53.—*Quid agam?* Comp. *Andr.* i. 5. 29.—*Quid clamem?* Comp. i. 1. 35; iv. 7. 9.—*Hem tibi! rescivit omnem rem.* [*Micio behind.*] "So! he has discovered all;" *i. e.* that the music-girl is the mistress of Ctesipho, and not of Æschinus. *Tibi* here is redundant.—5. *Id clamat.* Supply *propter*. As this refers to *rem*, he should strictly have said *ob eam rem, or quamobrem*. Comp. ii. 3. 8.—6. *Paratæ lites.* Comp. *Eun.* iv. 5. 8.—*Succurrendum 'st.* "I must assist Ctesipho." The character of Micio appears extremely amiable through the first four acts

of this comedy, and his behaviour is in many respects worthy of imitation. But his conduct in conniving at the irregularities of Ctesipho, and even assisting him to support them, is certainly reprehensible. Colman supposes the poet threw this shade over the virtues of Micio, on purpose to show that mildness and good humour might be carried to an excess. — *Eccum, adest.* [*Demea seeing his brother.*] — 7. *Corruptela.* Comp. *Eun.* i. 1. 34. *Cummunis*, agrees by Hypallage, with *corruptela*, when it should agree with *liberum*. Comp. *Plin. Epist.* viii. 18.

8. *Atque ad te redi.* “And be yourself again.” Comp. *Virg. Georg.* iv. 443; *Cic. Cæcil.* c. 17. — 9. *Mitto.* For *omitto*: “I spare reproaches.” Comp. *Andr.* v. 3. 2. — 10. *Rem ipsam putemus.* “Let us come to the point, and consider the matter as it really stands.” — *Dictum inter nos fuit, &c.* “It was agreed between us, and, what is more, it was your own proposal, that you should never concern yourself with Ctesipho, nor I with Æschinus.” Comp. i. 2. 50. — 13. *Apud te.* “At your house.” — *Potat.* Comp. i. 1. 37. — *Cur recipis meum?* “Why do you harbour my son?” Comp. *Hec.* v. 1. 17. — 14. *Numquid, &c.* Constr. *Numquid est minus æquum, idem jus esse mihi tecum, quod est tibi mecum?* “Ought I not to have the same justice from you, that you have from me?” *Mecum* is often thus used by Terence. Comp. i. 1. 34; iii. 2. 49; *Hec.* iv. 4. 34. For *numquid*, many editions have *num qui*, one of which words, according to Donatus, must be redundant. Perlet reads *nam qui*. In the following verse, Bentley proposes *Mihi jus idem sit tecum, quod, &c.*; and Bothe reads *Mi idem jus tecum ais esse, quod, &c.* The word *tecum* is found in one MS. — 16. *Quando.* “Since,” &c. — 17. *Nam vetus, &c.* Menander: τὰ τῶν φίλων κοιν’, οὐ μόνον τὰ χρήματα, καὶ νοῦ δὲ καὶ φρονήσεως κοινωνία. Micio is here sorely pressed, and at a loss to find an excuse: hence he affects the greater air of confidence, and, finding no other pretence, has recourse to a proverb, which rather makes against him than for him. Jacobs thinks the verse in Menander stood thus:

Ἄλινος παλαός ἐστι κοινὰ τὰ τῶν φίλων.

See Meineke on Menand. *Rel.* p. 8. Comp. *Cic. Off.* i. 16; *de Leg.* i. 12.

19. *Facete! nunc demum, &c.* “Very fine, truly! That sentence has occurred to you at last.” — 20. *Ausculda paucis.* Comp. *Andr.* iii. 3. 4. — *Nisi molestum ’st.* Comp. *Eun.* iii. 2. 31. — 21. *Mordet.* Δάκνει. Comp. *Eun.* iii. 1. 55; Xenophon, *Cyr.* i. 4. 13; *Virg. Æn.* i. 261; vii. 402. *Quem sumtum* refers to *sumtus* understood in *id.* A similar construction occurs in the *Eun.* iv. 3. 11. Comp. *Andr.* Prol. 26. The pronoun *id* might be omitted, without injury. — 22. *Hoc facito tecum cogites.* Constr. *Facito ut cogites hoc tecum.* — 23. *Illos duo.* *Ambo* and *duo* for *ambos* and *duos*, are not unusual. See Servius on *Virg. Æn.* xi. 285. — *Pro re tua.* “According to your fortune.” Comp. v. 1. 9. — *Tollebas.* Comp. *Hec.* iv. 4. 82. — 26. *Eandem illam rationem.* “Maintain still the same good old plan.” — 27. *Quære.* “Acquire wealth.” Comp. v. 4. 15; *Heaut.* i. 1. 87. — 28. *Relinquas.* Supply *hereditate*. Comp. *Eun.* i. 2. 40. — *Gloriam.* The glory of hoarding. — 29. *Mea utantur.* *Utor* in the time of Cato and Terence was usually construed with an accusative. See Schneider’s *Index to Script.* R. R. — *Præter spem.* “Contrary to their expectations.” Until

Micio gave up the idea of marrying, Demea and his sons could not have any hopes of inheriting his property. — 31. *De lucro putato*. "Consider as clear gain." Whatever is acquired unexpectedly, is said *evenire de lucro*. Comp. *Phorm.* ii. 1. 16; *Cic. ad Div.* ix. 17. — 33. *Demseris molestiam*. The opposite is *afferre molestiam*. Comp. *Hec.* iii. 2. 9.

34. *Mitto rem: consuetudinem, &c.* "I care not for money, I am concerned for their morals." — 35. *Istuc ibam*. "I was coming to that point." Comp. *Eun.* i. 2. 75. — *Multa in homine, &c.* Micio is offering an apology for his own lenity and indulgence, and does it from this consideration; that although it might in some cases be dangerous, yet he had reason, from the disposition and temper of the two youths, to judge it would be otherwise with them. Were they wholly restrained, it would be only adding a spur to their desires; but if a little indulged, experience would soon convince them of the vanity and folly of these youthful sallies, and then it would be an easy matter to reclaim them. Madame Dacier observes, that Micio, being hard put to it by the real circumstances of the case, thinks to confound Demea by a nonsensical galimatia. Colman dissents from the ingenious lady's opinion in this matter: for he thinks a more sensible speech could not be made, nor a better plea offered in favour of the young men, than that of Micio in the present instance. — 36. *Quibus ex*. For *ex quibus*. — 37. *Duo cum idem faciunt*. Comp. *Juvenal*, xiii. 104; *Cic. Offic.* i. 25. — 39. *Non quo, &c.* "Not that there is any dissimilitude in the thing which each does, but in the persons themselves who do it." Comp. *Heaut.* iii. 2. 43. — *Sed quo*. Supply *dissimilis*.

40. *Quæ*. Supply *signa: i. e. talia signa in illis esse video, ut, &c.* — 41. *Ita ut*. For *tales quales*. Comp. i. 2. 59. — *In loco vereri*. "They are modest on a proper occasion." — 42. *Scire est*. For *scire licet*. So *ἔσται* is used by the Greeks for *ἔξεσται*. Comp. v. 4. 8. Supply *hinc*: "Hence one may know, that their mind is ingenuous, and their nature noble." — 43. *Quo vis illos, &c.* "Though they stray, you may at any time reclaim them." — 44. *Ne ab re, &c.* "Lest they will prove too inattentive to their own interest." Comp. *Heaut.* v. 2. 9. The opposite occurs in vs. 48. For *metuas ne*, see note on *Eun.* iii. 5. 62. — 46. *Ad omnia alia*. Supply *præterquam ad avaritiam*. — *Ætate*. Supply *profecta*. Comp. v. 8. 31. "In all matters else, increase of years increases wisdom in us." — 47. *Solum unum*. Avarice. — 48. *Attentiores, &c.* "We are all more worldly-minded than there's need." Comp. *Cic. ad Div.* ix. 16. — 49. *Quod illos sat ætas acuet*. Which passion age, that kills all passions else, will also ripen in your sons. *Ne nimium, &c.* Supply *cave, or timeo*.

50. *Bonæ rationes*. [Ironically.] Comp. ii. 1. 54. — 51. *Animus æquus*. "Your calm, unruffled mind." Comp. *Flor.* iii. 21. — 52. *Da te hodie mihi*. "This day be ruled by me." Comp. *Heaut.* iv. 3. 10; *Cic. ad Div.* ii. 8. See Turneb. *Advers.* tom. i. p. 198; (*Paris, 1564.*) — 53. *Exporge*. For *exporrige*: "Smooth your brow." Comp. *Plaut. Cas.* ii. 4. 3. See Lambinus on *Hor. Epist.* i. 18. 94; and Ruhnken on *Rutil. Lup.* i. 69. — *Scilicet ita tempus fert*. "Well, since at present things are so." The final of *tempus* remains short in this verse. — 55. *Cum primo luci*. "At first dawn of day." So *cum primo mane*. *Hirt. B. Afr.* c. 62. Comp. *Plaut. Cist.* ii. 1. 49; *Sall. Jug.* c. 68. See Perizon. on *Sanct. Min.* i. 9. — *De nocte*. "At midnight." Comp.

Cæs. *B. G.* viii. 45. In the same manner we have *de die*, v. 9. 8. Ruhnken explains *de nocte* by *statim a media nocte*, citing Cic. *Mur.* c. 33; Hor. *Epist.* i. 2. 32; and Drakenb. on Livy, xxv. 23. — *Censeo*. Supply *eundem est*. Comp. *Phorm.* ii. 4. 17.

56. *Hilarum te face*. Comp. iv. 7. 38. — *Et istam psaltriam*. Demea had consented to assume an air of good humour, finding it vain to do otherwise, and partly moved by the reasoning of his brother. But, as characters change slowly, and with great difficulty, Terence represents this humour as retaining still a tincture of savage rusticity. If he consents to stay in town to-day, to celebrate his son's wedding, he resolves to depart with his other son early next morning: and, if he takes the music-girl with him, it is not so much out of complaisance to his son, as to render her, in a little time, an object of his disgust. — 57. *Pugnaveris*. "By so doing, you will have achieved much." Comp. *Eun.* v. 2. 60. — 58. *Illi*. Archaically for *illic*, i. e. in the country. Comp. *Propert.* i. 5. 12. — 60. *Illi*. "In the country." — 61. *Faxo*. For *faciam*. — 63. *Placet*. "Excellent! Now you appear to be wise." Comp. *Eun.* v. 8. 57. — 65. *Cogam*. This is explained by Bentley, *cogerem si ego essem tu*. — 67. *Ego sentio*. Comp. *Eun.* i. 1. 21. — *Pergisne?* Comp. i. 2. 47. — *Jam jam desino*. Comp. i. 2. 57. — 68. *Ei rei hunc*, &c. Comp. ii. 4. 23. [*Exeunt*.]

ACT V. SCENE IV.

This scene sets before us a very uncommon example; that of an old man rejecting his former rigid course of life, and embracing one more complaisant, polite, and fashionable. The poet has taken great care to prepare for this change, that it may not appear capricious or ridiculous, which would have but ill suited the character of the person on whom it is wrought. Demea has, through the course of the play, met with many mortifications. His passion, complaints, advice, are all slighted; his brother is loved and followed, himself shunned: besides, the conversation he had lately held with Micio, was conceived in a strain that must affect him. No wonder, therefore, if, when left by himself, he begins to ruminate and reflect on all this, and resolves to abandon his severity, because he finds it unavailing. It is not, then, so much through approbation that he assumes a different behaviour, as because he is under the necessity of doing so. He still thinks fathers ought to be severe in checking the misconduct of their children; but that it is a temper odious to youth, and apt to lessen filial affection.

This scene consists of Tetrameter Trochaics Catalectic.

1. *Nunquam ita quisquam*, &c. This scene, says Colman, which I have placed the first of the fifth act, stands in Madame Dacier's translation, and in all those editions and translations which have followed her, as the second. I think it is plain, from the end of the foregoing scene, that Micio and Demea quitted the stage and entered the house together; and it seems to be equally evident, from the message that Syrus brings to Demea in the scene immediately succeeding this, that Demea had left the company within: *Rogat frater, ne abeas longius*. But what had still more weight with me, and was a more forcible motive to induce me to begin the fifth act with this soliloquy, was the propriety, and indeed necessity, of an interval in this place. The total change of

character, whether real or affected, is in itself so extraordinary, that it required all the art of Terence to bring it about; and the only probable method of effecting it, is to suppose it the result, at least, of some little deliberation, and reflection on the inconveniences he had experienced from a contrary temper. Donatus observes the great art with which Terence has preserved the gradation of Demea's anger and distresses, which can be pushed no further than the discovery of Ctesipho; and this admirable climax of incidents is finely completed in the scene with which I have closed the fourth act. To say the truth, the fable itself, in a manner, ends there; and though there is much humour and pleasantry in the remaining part of the play, yet many good critics have objected to it. Terence, however, or rather Menander, must be allowed to have shown an uncommon effort of genius, if not of judgment, in these adscititious scenes, which he has founded on the conversion of Demea: a circumstance which grows out of the foregoing incidents, and supplies the materials for a pleasant fifth act, like the giving away the rings in Shakespeare's *Merchant of Venice*; in which play also, as well as this of Terence, the main business of the plot is concluded in the fourth act. Thus far Colman. Schmieder commences the fifth act at *Discrucior animi*, (iv. 4. 1); and concludes the play with *ei rei hunc sumamus diem* (v. 3. 68). Of the remaining six scenes he forms a separate piece, which he entitles *Drama Secundarium*, and of which the present scene, *Nunquam ita quisquam*, &c. constitutes the prologue. — *Nunquam ita quisquam*, &c. Constr. *Nunquam quisquam fuit præditus ratione ita bene subducta ad vitam instituendam*, &c. "Never was man possessed of so fair a plan, so wise a rule of life," &c. The syntax here is the same as in *Eun.* i. 2. 4; *Heaut.* v. 1. 10. So *simus ea mente*, Cic. *ad Div.* vi. 1. *Subducere rationes* is an arithmetical phrase, signifying "to cast up and balance accounts." Comp. Cic. *Att.* v. ult.; Plaut. *Capt.* i. 2. 89; *Curc.* iii. 1. 1; Colum. v. 2. Hence a person is said, metaphorically, *subducta esse ratione*, who meditates with himself, and devises some useful plan. Comp. Cic. *ad Div.* i. 9. Demea means, that no man has so well regulated and laid down in his own mind the plans of life, but that in course of time he will often find reason to change his measures; to approve what he had rejected, and reject what he had approved. — *Ad vitam*. Perlet explains the preposition by *quod attinet*, citing Cic. *Verr.* iii. 22.

2. *Res*. "Circumstances." — *Ætas*. Solon: *Γηράσκω, ἀεὶ πολλὰ διδασκόμενος*, Pindar: *Ἀμέραι ἐπίλοιποι μάρτυρες σοφώτατοι*. Publius Syrus: *Discipulus est prioris posterior dies*. — *Usus*. "Experience." — 3. *Aliquid moneat*. Supply *quin* from the former verse, in the sense of *quem non*. Comp. *Heaut.* iv. 6. 1, 2. — 4. *Prima*. For *optima*. Comp. *Heaut.* v. 2. 10. — 5. *Vitam quam vixi*. Comp. *Eun.* iii. 5. 38. — 6. *Prope decurso spatio*. "My race nearly run." A metaphor transferred from "the race-course," which the Latins called *spatium*. Comp. Plaut. *Merc.* iii. 2. 4; and see Lambin. on Lucr. iii. 1055. — *Omitto*. "I renounce." — *Re ipsa*. "By experience." — 7. *Facilitate*. "Than complaisance and mildness." Donatus makes this distinction between *facilitas* and *clementia*, that the former is the property of a person whose anger is speedily softened, and the latter the endowment of one who is never angry.

8. *Est noscere*. For *licet noscere*. Comp. v. 3. 42; and see Sanct. Min. iv. 4. — 9. *In otio*. "In ease." This is opposed to *opus*. Comp.

i. 1. 17; iv. 1. 2. — 10. *Nulli lædere os*. "Offending nobody." The expression here is remarkable, and imports the saying any thing to a person that will shock him, or make him change countenance with surprise or indignation. — *Arridere omnibus*. "Smiling on all." — 12. *Ego ille agrestis*. "I, on the contrary, that rustic." *Bene addit ille*, says Donatus. — *Sævus*. "Rigid." — *Tristis*. "Morose." — *Truculentus*. "Stern." — *Tenax*. "Avaricious." — 13. *Ibi*. For in *matrimonio*. Comp. i. 1. 18. Menander: Τὸ γυναιῖκα ἔχειν, εἶναι τε παίδων, Παρμένων, Πατέρα, μερίμνας τῷ βίῳ πολλὰς φέρει. And Τὸ γενέσθαι πατέρα παίδων, ἦν λύπη, φόβος, φροντίς. — 15. *Facerem*. For *conficerem*, or *corraderem*. Comp. Livy, i. 9. — *In quærundo*. "In endeavouring to acquire wealth." Comp. v. 3. 27. — 16. *Ab eis fero*. Comp. *Andr.* iii. 5. 4; Cic. *Sext.* c. 31. — 17. *Ille alter*. Micio. — *Patria potitur commoda*. "Enjoys all the advantages of a father." Comp. vs. 22. *Potior* is construed with an accusative also in Cic. *Tusc.* i. 37; Tacit. *Ann.* xi. 10; Hirt. *B. H.* c. 13; Lucr. iii. 1051. — 19. *Apud illum sunt ambo*. Comp. v. 3. 13. The final in *desertus* remains short in this verse. — 20. *Illum*. Syllepsis for *ille*. Comp. *Andr.* iii. 2. 23. — *Meam autem mortem expectant scilicet*. "While, no doubt, they are wishing for my death." *Expectant* is here to be taken in the most invidious sense, as if he had said *optant ut moriar*. Comp. i. 2. 29; Cic. *Parad.* vi. 1.

21. *Fecit suos*. "Has gained over to himself." Comp. v. 6. 10; Nepos, *Alcib.* c. 3; Ovid, *Art. Am.* ii. 259. — *Suos*. Comp. *Andr.* v. 6. 12. — 22. *Paulo sumtu*. Comp. i. 2. 54; *Andr.* i. 5. 31. — *Potitur gaudia*. See note on vs. 17. — 24. *Quando huc provocat*. "Since Micio challenges me to it." — 25. *Magni pendi*. "To be esteemed." See note on *Andr.* iii. 2. 46. — 26. *Si id fit dando*, &c. "And if 'tis bought by bounty and indulgence, I will not be behind-hand." — *Non posteriores*. Supply *partes*. Comp. *Eun.* i. 2. 71. — 27. *Deerit*. For *si deerit patrimonium*. The conjunction is often omitted in similar cases. Schmieder reads *Deerit? id mea minime refert*, &c. The poet still shows Demea in his proper character, that of one who has a strong attachment to his wealth, and cannot be easily reconciled to expense. Without this, the change must have appeared overstrained and unnatural. Demea, though now fully convinced that liberality is the only way to gain the affection of his children, yet cannot help reflecting upon the great havoc it will make of his estate; however, he comforts himself with the thought, that there is enough for the short remainder of his days; and when he is gone, they may provide for themselves. Comp. Plaut. *Trin.* ii. 2. 38. — *Maximus*. Sanctius, (*Min.* ii. 11,) thinks Demea should have said *major*. He is, however, wrong: Demea did not mean to say he was older than Micio, but that he was the oldest of his family. — *Id meā* in this verse is a dactyl. See note on *Phorm.* iv. 5. 11.

ACT V. SCENE V.

Demea here gives a specimen of his new conduct; and the poet has contrived, on purpose, to give every thing he says an air of impertinence and ridicule, to show that it is the hardest thing in the world to change one's natural disposition, or avoid running from one extreme

into another. Demea, instead of being complaisant, is a mean, servile flatterer; instead of being generous, is extravagantly profuse. The poet's judgment in this cannot be too much admired.

The metre is Trimeter Iambic.

1. *Heus, Demea.* [*Enter Syrus, who had by this time slept off his wine-surfeit.*] Comp. v. 2. 11. — *Abeas longius.* Comp. *Eun.* iv. 2. 5. — 2. *Quis homo?* "Who's there?" — Comp. *Andr.* ii. 2. 7. — *Quid fit? quid agitur?* "How is it with you? how goes it?" — Comp. *Eun.* ii. 2. 40. — 3. *Optime 'st! jam, &c.* [*Demea aside.*] — 4. *Præternaturam.* "Contrary to my natural disposition." Comp. *Nepos, Att.* c. 5; *Petron.* c. 52; and see *Broukhus.* on *Propert.* ii. 16. 28. — 5. *Servum haud, &c.* [*Turning to Syrus.*] "You have proved yourself a worthy servant." Comp. *Andr.* i. 1. 11. — 6. *Lubens bene faxim.* "I will cheerfully reward you." — 7. *Ipsa re.* "In reality."

ACT V. SCENE VI.

Demea soon after accosts Geta in the same strain of complaisance, and with the same ridiculous affectation. Nothing can be more impertinent than the compliment he makes him, when he is a stranger even to his very name.

The metre is Trimeter Iambic, as before.

1. *Hera.* [*Geta to Sostrata within.*] — *Ego huc ad hos proviso.* "I am going to look for them." Comp. *Andr.* ii. 4. 1; v. 5. 1. — *Quam mox, &c.* Supply *ut*: That they may call the bride as soon as possible. *Quam mox* here has the same force as *quam* with a superlative. — 3. *O! qui vocare?* We use this interjection, says *Donatus*, when we meet a friend after a long absence. *Qui vocare?* is the same as *quid tibi nomen est?* Comp. *Senec. Epist.* 95. Demea had seen Geta before, (iii. 4. 33,) but has now forgotten his name. — *Marumi.* Comp. *Andr.* v. 2. 15. — 5. *Spectatus satis.* "Well approved." — 6. *Tibi.* Supply *dominum esse curæ.* — 7. *Siquid usus venerit.* "Whenever an opportunity shall offer." — 8. *Lubens bene faxim.* Comp. v. 5. 6. It is artful in the poet to represent Demea as a mere rustic, and on a sudden affecting the fine gentleman, at a loss how to express himself, and obliged to use the same words over and over again. By this too he prepares us for the part Demea is to act in the ensuing scenes. — *Meditor, &c.* [*Demea aside.*] — 9. *Et bene procedit.* "And it succeeds to the utmost of my wishes." Comp. v. 9. 22. — *Bonus es.* See *Barthius, Advers.* vii. 14. — *Cum.* Comp. *Andr.* iii. 2. 8. — 10. *Primulum.* Comp. iii. 1. 2. — *Facio meam.* Comp. v. 4. 21. This verse seems to have been imitated by *Ovid, Art. Am.* ii. 259. The poet here had in view the practice of ambitious candidates, when they were suing for any office in the state. They began with the people, addressing them by their names, and endeavouring to gain their favour by flattery and complaisance. See *Livy*, iii. 14.

ACT V. SCENE VII.

In this scene *Æschinus* comes out, impatient at their tedious delays in preparing for the wedding. His father addresses him smoothly,

and, the more effectually to gain upon him, complies with all his humours. Æschinus is pleased, admires the expedient he proposes for the more conveniently transferring the bride, and commends him as the best of fathers. Hence we have a lesson how ungrateful censure is to youth, how agreeable flattery and indulgence; for by means of this last, we may insensibly possess ourselves of their passions, and wind them which way we will.

The metre of this scene is Trimeter Iambic.

1. *Occidunt me.* "They weary me to death." Comp. *Phorm.* iv. 3. 67. — 2. *In apparando.* Comp. v. 3. 1. — 3. *Quid agitur?* Comp. v. 5. 4. — 5. *Quam hosce oculos.* Comp. Catull. iii. 5; xiv. 1; Mosch. *Idyll.* iii. 9; see Rittersh. on Oppian, *Hal.* i. 703. — 6. *Verum hoc mihi moræ 'st tибicina.* "But I wait for the music," &c. Comp. Justin, xxix. 2. — 7. *Hymenæum.* Supply *carmen*: "the nuptial song." Hymen, the son of Bacchus and Venus, is said to have been the first that instituted marriage. Hence he is called the god of that solemnity. — *Eho, vin' tu, &c.* "Pshaw! will you listen to an old man like me?" — 9. *Hymenæum, &c.* The bride was usually attended, says Madame Dacier; and Lucian speaks of the retinue, and I believe took the passage from Menander, where he says: Καὶ αὐλητρίδας, καὶ θόρυβον, καὶ ὑμέναιον ᾄδόντας, κ. τ. λ. This passage I cannot find; but in the dialogue of Zephyrus and Notus we read: Ἑμμένας τὰς δᾶδας φέροντες, ἦδον ἅμα τὸν ὑμέναιον. And in Apul. *Met.* iv. *Domus tota lauris obsita, tædis lucida, constrepebat hymenæum.* Comp. Ovid, *Met.* iv. 757; *Epist.* xii. 137; *Fast.* ii. 562; Claud. *Epith. Hon.* 202. — *Turbas.* Comp. *Andr.* ii. 2. 28. — 10. *In horto maceriam.* "The garden-wall." *Maceria* signifies a wall of dry stones, separating two contiguous estates, or enclosing a piece of land. Comp. Varro, *R. R.* i. 14; and see Taubmann on Plaut. *Truc.* ii. 1. 37. — *Jubē.* Comp. iii. 4. 12. — 11. *Quantum potest.* Comp. *Eun.* ii. 3. 86; v. 1. 20. — *Hac transfer.* "Convey the bride that way."

13. *Euge.* [*Demea aside.*] — 14. *Pervia.* "A thoroughfare," in consequence of throwing the wall down. — *Turbam.* Meaning Sostrata with her daughter and domestics. — 15. *Multa.* Rhenius supplies *alia incommoda fient.* — *Quid mea?* Supply *refert*: "What does it concern me?" — 16. *Ego lepidus in eo gratiam.* "I am charming, and get into favour," alluding to what Æschinus had said vs. 13: *Pater lepidissime.* — *Jube nunc iam dinumeret, &c.* Supply *ut*: "Order Babylo immediately to pay down twenty minæ." These words have greatly perplexed commentators, and in truth they cannot be otherwise explained than by conjecture: for it is neither easy to find to whom they are addressed, nor whom Demea means by *Babylo*. Bentley, Ruhnken, Perlet, and others, think *Babylo* refers to Micio, whom Demea styles a Babylonian, on account of his riches and luxury. See Burmann on Sueton. *Ner.* c. 36; and the Scholiast on Juvenal, iii. 221. But as this carries with it the appearance of a reproach, and would be repugnant to Demea's design, who wants rather to ingratiate himself, we must reject it. Others read *illi Babylo*, making *Babylo* a dative, and referring it to Sannio. But Demea knew, by what he overheard from Syrus in a former scene, (iii. 3. 15,) that the money was already paid. Patrick takes *Babylo* to be the proper name of a banker, in whose hands Micio's money was lodged: and that the words themselves are addressed to Æschinus. It does not become the last comer, says Colman, to be

positive, where so many conjectures have already been offered and rejected. But if one may determine from the context, which is commonly the best way, as well as the most natural and obvious, it should seem that Demea means to give an order to one of his servants to give Æschinus twenty minæ. He has already determined to be very generous; and another instance of his bounty occurs in the concluding scene, where he pays down the money for the freedom of Phrygia. — In this very speech he is pleasantly considering with himself the expense, which he disregards, so as he can but get into favour. In consequence of which resolution it is natural to suppose, that he immediately gives an order for issuing money to defray the charges of pulling down walls, entertaining company, &c. *Jubē.* See vs. 10. *Dinumeret.* Comp. iii. 3. 15. — 17. *Viginti minas.* The amount Micio paid down for the music-girl. Comp. iv. 7. 24.

19. *Tu illas abi et traduce.* For *tu abi et illas*, &c. — 21. *Factum velle.* This is the same as *bene velle*, or *favere*: “to wish well to any person.” See Gronov. on Gell. vii. 3; Casaubon on Apul. *Apol.* p. 168; Salmasius on Tertul. *Pal.* p. 120; and Symmach. i. 77. [*Exit Geta.*] — *Dignos arbitror.* [*Addressing Æschinus.*]

ACT V. SCENE VIII.

Syrus, according to Demea's order, is busy in throwing down the garden-wall: Micio observing it, inquires the reason; and understanding that it is by his brother's order, wonders at the sudden change, and comes out to be satisfied whether it is so really. The meeting of the two brothers occasions quite a new scene; for Demea, carrying every thing to excess, is not satisfied with bringing over the whole family, and joining the two houses in one; but will have Micio marry the bride's mother. Æschinus too joins in the request, and with much difficulty he is at last persuaded to consent.

Of this scene, verses 1—10, 33, and 34, are Trimeter Iambics; and vss. 11—32, Tetrameter Iambics Acatalectic.

1. *Jubet frater?* [*Micio entering:*] “My brother order it, do you say?” Micio, it appears, asked Syrus, *Cur maceriam diruis?* To which Syrus replied, *Quia frater jubet tuus.* Comp. v. 7. 18. — 2. *Hac re.* By pulling down the wall. — 4. *Colere, adjuvare, adjungere.* Donatus refers *colere* to the nurse; *adjuvare* to Hegio; and *adjungere* to Sostrata. — *Ita quæso.* “Pray do so.” Comp. *Heaut.* iii. 1. 96. — 5. *Ita nobis decet.* The same syntax occurs iii. 4. 45. — 6. *Primum hujus.* A dactyl here. — 7. *Ita aiunt.* “So they say;” but what is that to us. *Ita aiunt* is sometimes used when a person is not willing to admit, but is rather inclined to deny, an assertion. See note on *Hec.* v. 1. 22. Comp. *Andr.* i. 2. 21. — *Natu grandior.* Comp. *Phorm.* ii. 3. 15. — 8. *Per annos.* Comp. *Eun.* i. 2. 33. — 9. *Qui eam respiciat.* “To take care of her.” Comp. iii. 2. 55. — *Quam hic rem agit?* “What is he aiming at?” Comp. *Eun.* iv. 7. 13. — 10. *Et te operam, ut fiat, dare.* [*Demea here turns to Æschinus:*] “And it is your duty to endeavour to accomplish it.”

11. *Me ducere autem?* “What, me to marry her?” There is great force in the pronouns. *Autem*, when used interrogatively marks, the in-

dignation of the speaker. See vss. 17 and 27; Comp. *Eun.* iii. 2. 22. — *Si tu sis homo.* [This is addressed to *Æschinus.*] — 12. *Nihil agis.* "Nay, 'tis all in vain." This is a common formula. See *Cic. Rosc. Amer.* c. 45; and *Ruhnken* on *Rutil. Lup.* ii. 120. — 14. *Aufer.* "Away." Comp. *Phorm.* iii. 3. 26, *Aufer te hinc.* *Ruhnken* thinks *manum* must be supplied, "Hands off." — *Da veniam filio.* "Oblige your son." The expression, says *Patrick*, is somewhat remarkable in the sense in which it is used here, "to do a kindness." — 15. *Anno demum, &c.* For *anno tandem quinto*, or *anno post quinto*, &c. See *Festus* and *Facciolati.* Comp. *Hor. Sat.* i. 5. 23; *Övid, Met.* xiii. 209. — 16. *Idne estis auctores mihi?* "Is that what you advise me?" *Auctores* for *suasores.* Comp. *Plaut. Pseud.* i. 3. 2. — 17. *Promisti autem?* "You promised them indeed!" See vs. 11. — *De te largitor.* "Promise for yourself." *Ruhnken* explains *de te* by *de bonis tuis.* — 18. *Age, quid, si quid, &c.* Comp. *Second Book of the Kings*, v. 13. — 19. *Ne gravare.* "Be not obdurate."

20. *Non, nisi te exorem.* "No, not till I prevail." Comp. *Andr.* i. 1. 140. *Heaut.* v. 5. 6; *Plaut. Poen.* i. 2. 167. — *Age prolixè.* The same here as *age benigne.* Comp. *Cic. ad Div.* vii. 5. — 22. *Fiat.* *Patrick* observes on this, that the poet's conduct here is justly liable to censure: the only consideration that can be urged in his defence is, that he meant to show the inconveniences arising from too unbounded a good-nature. But *Micio* has all along been represented so agreeable and possessed of so much judgment, good sense, and knowledge of the world, that this last piece of extravagance must shock probability, and offend the delicacy of the spectator. *Donatus* gives us the following short note; *Apud Menandrum senex de nuptiis non gravatur. Ergo Terentius εὐρητικῶς.* It is surprising, says *Colman*, that none of the critics on this passage have taken notice of this observation of *Donatus*, especially as our loss of *Menander* makes it rather curious. It is plain that *Terence*, in the plan of his last act, followed *Menander*; but though he has adopted the absurdity of marrying *Micio* to the old lady, yet we learn from *Donatus* that his judgment rather revolted at this circumstance; and he improved on his original, by making *Micio* express a repugnance to such a match, which it seems he did not in the play of *Menander.* — *Bene facis.* Comp. *Eun.* i. 2. 106. — 23. *Merito tuo te amo.* Comp. *Eun.* i. c. — 24. *Quid nunc? quid restat?* Comp. *Phorm.* v. 5. 3. — *Hegio hic.* Comp. iv. 2. 42; *Heaut.* v. 5. 21. — *Cognatus.* Comp. iii. 4. 9. — 25. *Pauper.* Comp. iii. 4. 50. — *Bene nos, &c.* Comp. iii. 4. 43.

26. *Agelli est, &c.* "There is a little farm of no great value near the town, which you let to a stranger." *Foras*, says *Donatus*, for *nescio cui alieno.* — 27. *Huic demus, qui fruatur.* "Let us give it to him to be enjoyed during his life." *Qui* here is an ablative, as in the *Heaut.* iv. 5. 30. Comp. *Andr.* ii. 3. 28. Some think it a nominative referring to *huic.* — *Paulum id autem est?* "What! is that of little value?" See vs. 11. Comp. *Eun.* iii. 2. 22. — *Si.* For *etsi.* — 28. *Pro patre huic est.* "He is a father to the bride." *Pro patre* for *loco patris.* Comp. *Cic. Verr.* iv. 41. — 29. *Nunc meum, &c.* "I now make my own, which you but now so wisely quoted." — 31. *Nimium ad rem.* Supply *familiarem.* Comp. *Eun.* i. 2. 51; and *Hor. Epist.* i. 7. 91. — 32. *Dictum est vere, &c.* "It is a true saying, and worthy to be observed." *Bentley* and others read here:

Efugere: dictum est vere, et re ipsa fieri oportet, Micio.

Mi. Quid istic? dabitur quidem, quando hic volt. Æs. Mi pater.

DE. Nunc tu mihi,

Micio, es germanus pariter animo ac corpore. Mi. Gaudeo.

DE. Suo sibi gladio hunc jugulo.

See Hermann, *Doct. M.* p. 106, (*Glasg.* 1817.) — 33. *Quid istic?* Comp. i. 2. 53; *Andr.* iii. 3. 40. — 34. *Mi es germanus.* Comp. Plaut. *Cas.* iii. 4. 25.

ACT V. SCENE IX.

This scene gives us the conclusion of the play; and sends the spectators away happy and contented, because all the several persons concerned in it obtain the full completion of their wishes. We have already seen Æschinus and Pamphila made happy, Sostrata and Hegio provided for; so that the only remaining anxiety is for Clitipho, and that Syrus be rewarded. The profuse, lavish turn that had seized Demea, happily accomplishes this. Syrus had obeyed his orders, and levelled the wall. He returns to tell him so; and hence Demea takes the hint to propose making him free. It is done: and to complete the happiness of Syrus, his wife Phrygia is also made free. Micio, wondering at this strange change of temper in his brother, inquires the reason of it: Demea satisfies him in a grave speech, and at the same time informs him of the part he intended to act for the time to come. But Æschinus, though he submits, still anxious for his brother, takes occasion to mention him. The answer is favourable, and promises indulgence. Thus all ends happily.

The metre is Tetrameter Trochaic Catalectic.

1. *Suo sibi gladio hunc jugulo.* [*Syrus to himself:*] "I foil him with his own weapons." Syrus, judging of Demea by his former avarice, has no doubt but the news of having destroyed the wall will be cause of great sorrow to the old man. Hence he enters muttering to himself, *Suo sibi gladio hunc jugulo.* Bentley and others make these five words the last verse of the former scene, and give them to Demea, with reference to Micio. *Suo sibi* for *suo proprio*. Comp. *Eun.* iii. 5. 17; Plaut. *Capt.* i. 1. 14; Cic. *Amic.* c. 3; Gell. v. 10. For this proverb see Cic. *pro Cæcin.* c. 29, and Erasmus, *Chil.* i. 1. *Suo sibi* here is a dactyl. — *Quod jussisti.* Comp. v. 7. 10. — 2. *Frugi homo es.* "You are a trusty fellow." Comp. *Eun.* iii. 5. 60; *Heaut.* iii. 3. 19. *Frugi* is an invariable adjective. See Cic. *Deiot.* c. 9; and Juvenal, v. 109; xiv. 111. — 3. *Istunc liberum?* "Him! make him free?" — 5. *Ego istos, &c.* Comp. v. 1. 5. — 7. *Res apparet.* "It is a clear case, and speaks for itself." [*This Demea says ironically.*] — *Et quidem porro hæc.* "And besides these accomplishments, to cater faithfully," &c. Many editors join *cum fide* with the following line. Ruhnken takes *fide* here as put for *fidibus*, with reference to the music-girl. — 8. *Apparare de die convivium.* The force of this passage consists in the words *de die*, because the chief meal of the Greeks was at supper, and an entertainment "in the day-time" was considered disgraceful. Comp. Hor. *Sat.* ii. 8. 3. — 9. *Non mediocris hominis, &c.* "All these are talents of no common man." The whole strain of Demea's speech here is ironical, though it passes very well among those to whom it is addressed.

11. *Alii meliores erunt.* "Other slaves will become better;" *i. e.* it will be an encouragement to other slaves, to imitate the conduct of Syrus, and endeavour to profit thereby. The grave irony of this passage, says Donatus, is extremely humorous. — 12. *Hic. Æschinus.* — *Vin' tu.* [*Micio turns to Æschinus:*] "And do you desire this?" — 13. *Liber esto.* [*Here Micio turns Syrus round in a circle, gives him a blow on the cheek, and dismisses him.*] The usual formula was *Hunc hominem liberum esse volo.* — *Bene facis.* Comp. v. 8. 22; *Eun.* i. 2. 106. — 14. *Seorsum.* A dissyllable here by Synæresis. Comp. *Eun.* ii. 2. 47; *Lucr.* ii. 205. We find *sorsum* in some copies of Catullus, xx. 17. — 15. *Credo.* Comp. *Andr.* v. 4. 36. — *Perpetuum.* For *solidum, integrum*; "complete." — 19. *Emitti.* Supply *manu.* Comp. *Phorm.* v. 5. 2; *Plaut. Pseud.* iv. 2. 42. — 20. *A me argentum, quanti est, &c.* "Take the sum of me, whate'er it be." — *Sumito.* Comp. *Heaut.* iii. 1. 56.

21. *Omnia omnes.* Comp. iii. 2. 1; *Plaut. Capt.* ii. 2. 105. — 22. *Processisti pulchre.* "You have thrived to-day most rarely." Comp. *Hor. Sat.* i. 2. 37. — 23. *Aliquid paulum præ manu.* "Some little ready money;" or "a little money in hand to begin with." Comp. *Plaut. Bacch.* iv. 3. 10. — 24. *Unde utatur.* "To live upon." Comp. v. 8. 27; *Cic. Att.* xi. 11; *Plaut. Trin.* ii. 2. 74. — *Istoc vilis.* "Less than that." [*Snapping his fingers.*] — 28. *Quod prolubium?* "What extravagance!" This passage is borrowed from the comic poet Cæcilius. — *Quæ istæc subita est largitas?* "Whence this sudden prodigality?" Comp. *Phædr.* i. 23. 7. Micio is astonished at so many acts of profusion in Demea, and therefore regards them not as instances of good-nature, but as proceeding from a sudden contracted bias to liberality. — 29. *Quod.* For *propter quod.* Comp. *Eun.* iii. 5. 10. — *Isti.* Æschinus, Clitipho, and Syrus. — *Festivom.* Comp. *Eun.* v. 8. 18. — 30. *Ex vera vita.* "From the integrity of your life." Comp. *Heaut.* i. 1. 102. — *Neque adeo ex æquo, &c.* "Nor indeed from truth and justice." Comp. *Cic. Verr.* ii. 15. — 31. *Assentando.* Comp. *Eun.* ii. 2. 22. — *Indulgendo.* Comp. *Heaut.* iv. 8. 20. — 32. *Nunc adeo.* This passage is well translated by Colman:

"Now, therefore, if I'm odious to you, son,
Because I'm not subservient to your humour,
In all things, right, or wrong; away with care!
Spend, squander, and do what you will!—But if,
In those affairs where youth has made you blind,
Eager, and thoughtless, you will suffer me
To counsel and correct you—and in due season
Indulge you—I am at your service."

Here Demea returns to his proper character, and unriddles to his brother the mystery of his sudden change of manners; that he only meant to satisfy him, that his blind complaisance and indulgence for his children was the sole cause of the affection they had for him; and that it was an easy matter to gain it, where one could reconcile himself to the means. The opposite characters of these two brothers, and the inconveniences they bring upon themselves, clearly point out to parents the middle course they ought to hold in the training up of their children, between excessive rigour on the one side, and an overstrained indulgence on the other.

33. *Justa, injusta.* Καὶ δίκαια καὶ ἀδίκαια. Comp. *Ovid, Met.* ii. 627. —

Omnia obsequor. The same construction occurs *Phorm.* i. 2. 29. — 34. *Effundite, emite, facite.* Asyndeton. Comp. *Andr.* ii. 1. 34. *Effundite*, according to Donatus, refers to Æschinus; *emite* to Ctesipho; and *facite* to all. — 35. *Sed si id, &c.* Comp. iii. 4. 46. — 37. *Hæc reprehendere, &c.* Constr. *Si quem vultis hæc reprehendere, &c. quæ vos, &c. ecce me, qui, &c.* *Quem* for *aliquem*. Comp. *Heaut.* ii. 3. 122. — *Obsecundare in loco.* "To humour you at a proper season." Comp. *Heaut.* iv. 6. 23; *Livy*, iii. 35. — 38. *Faciam.* Comp. *Heaut.* ii. 2. 7. — 39. *Plus scis.* Supply *quam nos.* — *Sino.* Madame Dacier observes, that the Greeks and Romans were not sufficiently enlightened to be sensible of the impropriety of this. — 40. *In istac finem faciat.* Comp. *Ovid, Met.* iv. 258, and *Propert.* i. 12. 20. — *Istuc recte.* These words, says Patrick, are generally given to Æschinus, though Donatus, in his remarks, ascribes them to Micio. The manner too in which he explains them is very ingenious, as if he meant this in a way of reproach to Demea, for adopting an indulgence he had so often condemned. But it is more natural to think, adds the same editor, that as Æschinus put the question to his father, and received a favourable answer, he makes the reply, expressing that he was fully satisfied at the indulgence granted his brother.

NOTES ON THE HECYRA.

HECYRA. Ἑκυρά, the same as πενθερά, "the Mother-in-law," or "Husband's Mother." It is frequently translated "the Step-mother," but incorrectly. This play takes its name from Sostrata, the mother of Pamphilus, and consequently the mother-in-law of Philumena.

INSCRIPTION.

The Inscription to this play varies exceedingly in different editions. — LUDIS MEGALENSIBUS. Some read LUDIS ROMANIS. — NON EST PERACTA. "It was not acted through." Some add *tota*, the meaning of which is implied in the preposition *per*. — TIBIIS PARIBUS. "For equal flutes," i. e. for two Lydian, or two Tyrian flutes, according to the different occasions on which it was acted. See notes on the Inscription to the *Adelphi*. One of Lindenbrog's MSS. has *tibiis parilibus*. — MENANDRU. See Inscription to the *Heauton Timorumenos*. Westerhovius, Zeunius, and many others, read *Apollodoru*. Most of the commentators agree, that this comedy was not taken, like the first four of our author, from Menander. — CN. OCTAVIO, T. MANLIO COSS. Cneius Octavius, and Titus Manlius Torquatus, were consuls A.U.C. 588. A. N. C. 165.

CHARACTERS OF THE DRAMA.

PHILOTIS. From φιλότης, "friendship," according to Erasmus; but as the middle syllable is long, (Φιλωτίς,) it seems rather to come from φίλος, "a friend," and ὠτὸς, the genitive of οὖς, "an ear," and to signify a person "fond of hearing news." Comp. i. 2. 22.

SYRA. A gentile name.

PHIDIPPUS. From φειδῶ, "parsimony," and ἵππος, "a horse."

MYRRHINA. From μυρρίνη, "a myrtle."

PLOT OF THE HECYRA.

Pamphilus, the son of Laches and Sostrata, was deeply enamoured of Bacchis. Proceeding to her house one night in a state of intoxication, he met with Philumena, the daughter of Phidippus and Myrrhina, and offered her violence, neither party knowing the other. In the struggle, however, he forced a ring from her finger, and presented it to Bacchis. Some time after, his father, both to wean him from this

unlawful love, and to have some support in his old age, prevailed on him to marry. It happened that this very girl, Philumena, was selected for him as a wife, to the very great joy of her mother; who, as she alone was conscious of the girl's misfortune, was glad to have her married as soon as possible, hoping, by this means, to conceal the disaster. But it fell out far otherwise than she expected; for Pamphilus, who had with great reluctance consented to marry, because he found it impossible all at once to shake off his passion for Bacchis, totally avoided the company of his wife. Bacchis, to whom Pamphilus had promised that he would not marry during her life, greatly resenting the injury which she imagined was done to her, did not behave to him now with her usual good humour. This provoked Pamphilus, and gradually weakened his affections, so that his passion soon took a new turn, and he became fond of the wife he had before despised. Meantime an affair happens, that calls Pamphilus from home. During his absence, Philumena, sensible of her state, began to avoid all company, and especially that of her mother-in-law. In fine, when she found there was no probability of concealing it any longer, she forms a pretence of going to assist her mother at a sacrifice, and continues with her, who alone was in the secret of what had happened. Some few days after, Sostrata sends for her, but is answered, that she is unwell. She goes to see her, and is refused admittance. Laches hearing this, accuses his wife, and lays all the blame on her. She clears herself, and endeavours to make it appear that the charge is without foundation, as not being conscious of any thing that could make her company disagreeable to her daughter-in-law. Meantime Pamphilus returns; and it so chanced, that the very day of his arrival at Athens, Philumena was brought to bed. When, therefore, impatient to see her, for he understood she was ill, and loving her to distraction, he had suddenly rushed in, he finds that she is delivered of a son. Myrrhina, as he is retiring, follows him, and with tears requests him, as it could in no way injure him to keep this affair secret, nor was he requested to take back his wife, unless it was his own choice, that he would not betray her daughter's misfortune, and thereby ruin her reputation. He gives his promise. After this, when he would neither take back his wife, nor assign the true reason of his refusal, the old men begin to suspect that he was still enslaved to Bacchis, and for that reason so averse to live with his wife. Laches, therefore, sending for Bacchis, expostulates with her, but she wholly clears herself, and the old man further requests of her, that she will go in to the women, and also try to remove their suspicions. Accordingly she goes in with the ring upon her finger, which Pamphilus had taken from Philumena. By means of this ring it is known that Pamphilus himself was the father of the child; upon which Pamphilus, full of joy, takes home his wife and son.

PROLOGUE.

This and the following Prologue consist of Trimeter Iambics.

1. *Fabulæ*. No elision takes place in the final syllable of this word. Bentley, in order to avoid a hiatus, reads *fabulæi*. — *Hæc cum data est nova*. "When this was first brought on the stage." *Fabulam dedit*, Cic. *Tusc. Qu. i. 1.* — 2. *Ei novum vitium*, &c. "A strange impediment and misfortune attended it." A metaphor from augury. A

thunder storm was called by the augurs *vitium*, when, in consequence of it, the *comitia* were deferred; if it thundered and hailed at the same time, they called it *vitium et calamitas*. Hence *vitium* came to signify "an impediment." Comp. *Eun.* i. 1. 34. Hence also the phrase *vitio creati magistratus*, signifying that some ill omen occurred at the time of their election, which rendered their nomination informal. Comp. *Cic. Phil.* ii. 32. — 3. *Ut neque spectari*. "So that it could neither be seen, nor any judgment formed of it." See Perizon. on *Sanc. Min.* iv. 11. Comp. *Andr.* Prol. 24, 27. — 4. *Ita populus studio stupidus*, &c. "The people, held by amazement, had so fixed their attention on a rope-dancer." Here we discover the poet's anxiety to preserve his reputation. He tells us, the ill reception his play met with, at its first representation, was not owing to any defect or want of merit in the piece itself, but because the attention of the audience was otherwise employed. The word *stupidus* does not signify the same here as "stupid," in our language, but denotes an earnest attention mixed with astonishment and wonder—a keenness proceeding from admiration and surprise. — 5. *Animum occuparat*. The same as *animum occupatum habebat*. — *Nunc hæc plane est pro nova*. "Now this is clearly brought on as a new comedy."

7. *Iterum referre*. "Bring it on the stage again," the same day, after the rope-dancing exhibition had ceased.—It appears from this that Terence was very confident of the merit of his play; and it is worthy our notice too, that he would rather be esteemed avaricious, than diffident of himself. This was a strong recommendation of the comedy, because the ædiles would never have made another purchase of it, unless they had conceived highly of its merit. — 8. *Aliam*. Terence wrote several plays before the *Andria*, though that is the only one left of those exhibited by him before the *Hecyra*. The *Adelphi* was the last piece he wrote.

SECOND PROLOGUE.

This Prologue is composed with wonderful art, and an uncommon power of persuasion; for as it had been already twice at least rejected there was need of great address to bring it again upon the stage. Ambivius himself is generally supposed to be the speaker of this Prologue, one old in his profession, and in the highest esteem. His authority, therefore, approving both the poet and the poem, would carry with it a great deal of weight.

1. *Orator*. "An ambassador" from the poet to the audience to plead his cause. — 2. *Sinite exorator sim*. "Permit me to be a successful pleader." *Orator*, "a pleader;" *exorator*, "a successful pleader." Comp. *Andr.* v. 3. 30. — *Eodem ut jure uti*. "To exercise the same privilege." — 3. *Quo jure*. Comp. *Adelph.* v. 3. 68. — 4. *Novas qui exactas*, &c. "Who have brought it about, that new comedies, although hissed off the stage, should be again revived, and become favourites." Enallage for *qui feci ut novæ comoediæ, et exactæ, inveterascerent tamen*, &c. *Exactas*. Comp. *Andr.* Prol. 28. *Inveterascerent*. "Should become old," i. e. by frequent representation. — 5. *Evanesceret*. "Should sink into oblivion."

6. *In his*, &c. "Of those which first I studied of Cæcilius, in some I was excluded; and in some hardly maintained my ground. Cæcilius was a famous poet among the Romans. His chief excel

lences are said to have been the gravity of his style, and the choice of his subjects. The former quality was attributed to him by Horace and Cicero, the latter by Varro. *In argumentis Cæcilius poscit palmam, in ethesi Terentius.* Comp. Hor. *Epist.* ii. 1. 59; and see Hurd's *Notes on this Epistle.* — *Didici.* Stage performers were properly said *discere*, "to learn" and "study" their parts. — 7. *Partim.* This is construed like *quidam*, either followed by a genitive, or by a preposition and an ablative. *Quorum partim, Nepos, Att. c. 7. Partim ex illis, Cic. de Leg. ii. 17.* Comp. Gell. x. 13; and see Gronov. *Obs.* iii. 2. — *Steti.* Comp. *Phorm.* Prol. 9. — 9. *Spe incerta, certum, &c.* Antithesis: *Etsi incerta spe, tamen certum laborem sustuli.* — 10. *Easdem.* This refers to *exactus*, vs. 7. — *Eodem.* This refers to *Cæcili*, vs. 6. The passage is thus rendered by Colman :

"I undertook

To rescue those same plays from condemnation,
And laboured to reverse your sentence on them;
That the same poet might afford me more,
And no ill fortune damp young genius in him."

12. *Perfeci, ut spectarentur.* Ambivius knew the value of the plays, and, therefore, was not daunted by opposition. His steadiness and perseverance procured the poet a fair hearing; and that the audience might not think he claimed all the merit to himself, he adds, *ubi sunt cognitæ, placitæ sunt.* — 13. *Placitæ sunt.* "They pleased." *Et licuit dicimus et licitum est, sicut et placuit et placitum est,* says Servius on Virg. *Æn.* x. 106, citing this passage of Terence. — *In locum.* To the situation he merited in the esteem of the people. — 15. *Arte ab musica.* "From the poet's art." Comp. *Heaut.* Prol. 23; *Phorm.* Prol. 18; *Eun.* iii. 2. 24. — 16. *Scriptorem.* Cæcilius. — *In præsentia.* At that time, when his play was rejected by the people. — 17. *In deterrendo operam sumere.* "To labour in deterring him from attempting any thing new." — 20. *Nunc.* He now comes to the cause of our poet. — *Mea causa, &c.* "For my sake." Comp. Prol. *Andr.* 24; *Eun.* 44; *Phorm.* 24. — 21. *Refero.* Comp. Prol. i. 7. — *Per silentium, &c.* "Which I have never yet been permitted to act in silence." For *silentio dato*, "a silent hearing being granted to me." — 22. *Oppressit calamitas.* Comp. Prol. i. 2. — 23. *Eam calamitatem, &c.* "That disaster your prudence may allay, if it will deign to second our endeavours."

25. *Pugilum gloria.* Comp. Hor. *Epist.* ii. 1. 186. *Pugilum gloria* for *gloriosi pugiles.* *Gloria* here is the nominative to *fecere.* — 27. *Streptitus.* Some MSS. according to Donatus, had *studium* here; and this is preferred by Heinsius on Ovid, *Amor.* iii. 2. 67. — 29. *Vetere in nova, &c.* "I then undertook to exercise my wonted practice with respect to a new comedy." Comp. vs. 4. — 30. *In experiundo ut essem.* "In trying whether the *Hecyra* would please, or not." This is put for *ut experirer.* *Esse in aliqua re* is often said for *in aliqua re versari.* Comp. *Heaut.* v. 2. 30. — 31. *Rumor venit.* "A rumour spreads." Comp. *Phædr.* v. 5. 11. — 32. *Datum iri gladiatores.* "That a combat of gladiators would be exhibited." *Gladiatores* for *gladiatorium munus*, or *spectaculum.* Comp. Cic. *ad Div.* x. 32. — 33. *Tumultuantur, &c.* "They riot, roar, and fight for places." Comp. Val. Max. ii. 4. 2. — 34. *Locum.* A witty repetition from the foregoing verse. — 35. *Nunc turba, &c.* This refers also to vs. 33. *Nunc.* "On the present occasion," or "to-day." — 36. *Agendi tempus.* An opportunity of

acting the *Hecyra* is granted me by the ædiles. *Tempus, εὐκαιρία*. Comp. Cic. *Off.* i. 40. — *Vobis datur, &c.* “ ’Tis yours to give these games their proper grace.” There is great force and eloquence in the actor’s affecting a concern for the sacred festivals, which were in danger of being deprived of their chief ornaments, if, by too great a severity, they discouraged the poets, who undertook to furnish plays during the celebration.

38. *Artem musicam.* Comp. vs. 15. — 39. *Recidere.* “To fall to a few.” Comp. Livy, iv. 2. — *Facite, ut, &c.* “Let your authority assist and second mine.” Comp. *Eun.* v. 8. 22. He means, that although at his age, and with the experience he may be supposed to have acquired, his authority ought to be of the greatest weight, yet he still wants to have the further support of their assent and concurrence, without which his endeavours would be of little service; and poetry, thus discouraged, would sink into the hands of a few, and those too probably men of the lowest genius. — 41. *Si nunquam.* Comp. *Andr.* i. 5. 57. — *Pretium.* The remuneration paid to stage performers was called *lucar*. See Lipsius on Tacit. *Ann.* i. 77. — 43. *Servire vestris commodis.* “To study your pleasure and entertainment.” — 44. *Sinite, &c.* Constr. *Sinite me impetrare, ne iniqui, (i. e. malevoli,) irrideant eum, (sc. poetam,) inique (i. e. injuste,) circumventum, qui commisit suum studium in meam tutelam, et se in vestram fidem et benevolentiam.* “Oh! allow me to obtain this of you, that the poet, who commits his works to my defence, and throws himself upon your protection, may not be injuriously exposed to the insults of malicious foes.” Comp. Cic. *de Orat.* ii. 47. — 45. *Se in vostram, &c.* Comp. *Eun.* v. 2. 47. — 47. *Mea causa.* See vs. 20. — *Causam accipite.* “Admit this plea.” Advocates were said *causam accipere*, or *recipere*, when they engaged to conduct a defence. — 49. *Pretio emtas meo.* The managers of stage performances sometimes purchased plays on their own account. Comp. Juvenal. vii. 87; see Excursus IX.

ACT I. SCENE I.

The poet here, as in all his other plays, begins with letting us into as much of the plot as is necessary for understanding the several incidents and characters, according to the order in which they are to appear. Pamphilus was so greatly attached to a courtesan named Bacchis, that he had made a promise never to marry while she lived. Philotis, another courtesan, who used to make one at their merry meetings, was no stranger to this. Being under the necessity some time after of going to Corinth, she is surprised at her return to hear that Pamphilus, notwithstanding his promise, is actually married. This breach of faith makes the subject of her conversation with Syra in the present scene. The latter takes occasion hence to give her some instructions with regard to the management of men, that since they were for the most part selfish and mercenary, she ought to show no mercy, but make the most of them.

This scene consists of Trimeter Iambics.

1. *Per pol quam paucis.* Tmesis for *Pol perquam paucis.* Comp. *Andr.* iii. 2. 6. — *Reperias fideles.* Comp. *Andr.* iii. 1. 2. Donatus

observes here, *fidi* in maximis, *fideles* in minoribus negotiis. — 3. *Vel hic Pamphilus*. “Even this Pamphilus.” *Vel* for *etiam*, as in Virg. *Ecl.* viii. 69. — *Jurabat*. Comp. *Adelph.* iii. 2. 34. — 4. *Quam sancte*. “How solemnly!” Comp. ii. 2. 26. — 5. *Illa viva*. “As long as Bacchis lived.” — 6. *Ergo propterea*. “Then, for that very reason, I earnestly advise you, and I conjure you,” &c. — 8. *Quin spolia*, &c. “But rather plunder, fleece, and beggar every one of them, that falls into your clutches.” *Quin* for *quin potius*. — *Spolia*, *mutiles*, *laceres*. “Beggar them in every possible way you can.” Comp. *Phorm.* ii. 2. 13; Plaut. *Bacch.* v. 1. 8. The *munera* given on such occasions, were called *spolia*. — *Laceres*. So Ovid, *Epist.* 1. 90; *tuæ dilaniantur opes*. — *Quemquem*. From *quisquis*, for *quemcunque*. Comp. Livy, i. 24; Plaut. *Menæch.* v. 1. 17. — *Nacta sis*. This is often said of beasts of prey. Hor. *Od.* iii. 11. 41: *Quæ, velut nactæ vitulos lænæ singulos, eheu! lacerant*.

9. *Utin' eximium*, &c. “Do you mean that I should except none?” *Utin'* for *ut ne*. *Eximium neminem habeam* for *neminem eximam*. Comp. Cic. *Cæcil.* c. 16. — 10. *Nemo quisquam*. The latter word is redundant. Comp. *Eun.* ii. 1. 20. — *Scito*. Εἰς ἵσθ' ἔτι. See Hoogev. *de Part.* s. v.; and Viger, *de Part.* p. 269. — 11. *Quin ita paret sese, ut*. For a similar construction, see *Eun.* ii. 2. 9. — *Abs te*. Cicero would have said *ex te*. Comp. *Verr.* iii. 42; *Vatin.* c. 13. — 13. *Hiscine*. Supply *amatoribus*. — *Non contra insidiabere?* “And, prithee, ought not you, in your turn, to endeavour to countermine them?” *Contra insidiari* is the same here as *par pari referre*. Comp. *Eun.* iii. 1. 55. — 14. *Eandem injurium'st esse omnibus*. “'Tis unjust to be the same to all.” *Omnibus* here is in imitation of Greek. Cicero, (*ad Div.* ix. 6,) has *idem illi*. The Bipont editors explain *omnibus* by *in omnes*. — 15. *Autem*. A particle of astonishment, “What! wrong,” &c. Comp. *Eun.* ii. 3. 6. — *Ulcisci adversarios*. Comp. *Phorm.* v. 7. 69; *Eun.* ii. 3. 91. — 16. *Via*. A monosyllable. Comp. *Heaut.* i. 1. 49. — *Captent te*. “Or to snare those, who spread their snares for you:” Westerhovius thinks it a metaphor from gladiators.

17. *Eheu me miserum!* “Alas! why have not I your youth and beauty, or you my sentiments?” This and the following line are extremely happy in the sentiment, and strongly mark the character of this old woman. Horace (*Od.* iv. 10. 7,) seems to have had them in his mind.

*Quæ mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genæ?*

“Why, when in early youth I shone,
Wore not my mind its present tone?
Or why, since now such tone is mine,
Wear not my cheeks their youthful shine?”

Archdeacon Wrangham.

— 18. *Ætas et forma*. Comp. *Andr.* i. 1. 45.

ACT I. SCENE II.

While Syra and Philotis are discoursing together, Parmeno, the servant of Pamphilus, comes out from his master's. As they expect to

learn from him the particulars of the story, and the reasons of his master's acting so contrary to his promise, Philotis inquires, and with some difficulty prevails upon him to make her acquainted with all he knows. By his account we are informed, that Pamphilus was, by his father's importunity, compelled to marry, much against his inclination. That after his marriage, his aversion to his wife rather growing upon him, he still resorted to Bacchis. But as she was become peevish and insupportable, and as Philumena behaved with great temper and prudence he by degrees contracts a liking for her, and neglects Bacchis. By the death of a friend, which happens about this time, he is called from home. Philumena is left with her mother-in-law. At first they live together in great harmony, but after some time, Philumena, pretending a visit to her mother, refuses to return; which creates a suspicion that some misunderstanding had happened. Matters, therefore, are at present in such a situation, that it is uncertain whether, at the return of Pamphilus, the marriage will continue, or be broken off.

The metre is Trimeter Iambic.

1. *Senex.* Laches, the father of Pamphilus. [*Here Parmeno enters, speaking to Scirtus within.*] — 2. *Ad portum.* "To the Piræus;" also called *Piræeus*. — 3. *Audin'.* "Do you understand?" Comp. Virg. *Georg.* i. 514; *Æn.* i. 20. — *Si quæret me.* In verse 1, these words are followed by an imperative; here a subjunctive follows. *Fac*, or some similar word, may be supplied. Comp. Virg. *Æn.* iii. 114; Livy, iii. 21. — *Uti.* For *ut*. — 4. *Tum dicas.* i. e. *modo me isse ad Piræum*. — *Nullus.* For *non*. Comp. *Andr.* ii. 2. 33. — 5. *Alias ut uti possim.* "That I may avail myself, at another time, of this pretext unforfeited." [*Parmeno comes forward.*] A thing is said to be *integrum*, or *in integro*, which is still in our power. Comp. *Phorm.* i. 3. 22. — 6. *Sed videon' ego Philotium?* Comp. *Andr.* iv. 5. 5. — 8. *Salve mecistor.* The ancients, as Donatus observes, were wont to add to their salutations the form of an oath, to give them the greater air of sincerity. *Mecistor*, "by Castor;" from the Greek *μά*. Others derive it from *me servet Castor*! See Gell. xi. 6. — *Edepol.* Comp. *Andr.* iii. 2. 6. — 9. *Ubi te oblectasti, &c.* "Where have you been gadding, taking your pleasure so long?" Comp. *Adelph.* ii. 4. 20. — 10. *Cum milite, &c.* "With a most cruel captain." Comp. *Phorm.* iii. 2. 25. — 11. *Corinthum.* Comp. *Heaut.* i. 1. 44. — 12. *Illum tuli.* "I have borne with his ill usage," &c.; and therefore cannot say that I have been taking my pleasure. Comp. iv. 3. 4.

13. *Edepol te desiderium Athenarum, &c.* "Ay, ay, I warrant you, that you have often wished to be at Athens." Comp. *Cic. ad Div.* ii. 11. — 15. *Consilium contempsisse.* "Repented of your journey." Comp. *Andr.* iv. 3. 18. — 17. *Antiqua.* Comp. *Adelph.* iii. 3. 88. — 18. *Agitare convivium.* "I might banquet." Comp. Sueton. *Claud.* c. 32; Plaut. *Asin.* v. 1. 7. So *agitare choro*, "to dance." Virg. *Georg.* iv. 533; *agitare sacra*, "to sacrifice," Catull. lxiii. 24; *agitare gaudium et lætitiā*, "to rejoice and be merry," Sall. *Cat.* c. 48. — 19. *Nisi præfinito.* "Except in a limited manner." — 20. *Haud opinor, commode, &c.* "'Twas cruel in the captain thus to tie your tongue: at least, I'll warrant that you thought it so." *Finem statuisset orationi* is the same as *modum loquendi præscripsisse*, or *præfuisse*. *Finis* often signifies "bounds." — 22. *Sed quid hoc negoti est?* Comp. *Andr.* v. 2. 8; *Adelph.* iv. 5. 73. — 24. *Hac viva.* Comp. i. 1. 5. — 25. *Habere autem?*

"To have, do you say?" For *autem*, see *Eun.* iii. 2. 22. — 26. *Sed firmæ*, &c. "But, I fear, this match will not last long." Comp. vs. 101; *Phorm.* v. 1. 6. *Ut* for *ne non*. Comp. *Phorm.* v. 7. 72. — *Hæc*. An ancient form for *hæ*.

27. *Ita di deæque faxint*. Comp. *Phorm.* v. 7. 83. — *Si in rem est Bacchidis*. "If it be for the advantage of Bacchis." The genitive for the dative. Comp. *Andr.* iii. 3. 14. — 29. *Non est opus prolato*. "It is not expedient to be published;" or, "It is not proper it should be told." Comp. *Suet. Ner.* c. 26. — 30. *Nempe*. "You fear to tell it, forsooth, lest I publish it!" Comp. *Andr.* v. 4. 47. — 31. *Amabunt*. Comp. *Heaut.* iii. 1. 54. — 33. *Commode*. Comp. *Andr.* iii. 1. 17. — *Tergum meum*. Comp. *Tibull.* i. 9. 21. — 34. *Ah! noli*. "Ah, do not, Parmeno; as if you had not much rather tell this secret, than I hear it!" This seems to be no more than an ironical reply, intimating that she knew Parmeno too well, not to be satisfied that he was as impatient to impart the secret, as she was to know it. Yet Donatus remarks, that Philotis pretends that she has no fondness, no desire to know what she had asked: and that she thinks to persuade him by this, that as she had little curiosity, she was consequently one that might be safely trusted with a secret; for curiosity is almost always a sure sign of an incessant talker, that cannot retain any thing. Hence, Horace, *Epist.* i. 18. 69:

Percontatorem fugito, nam garrulus idem est.

36. *Hæc*. Philotis. [*Here Parmeno speaks aside.*] — 37. *Vitium 'st*. Babbling, and not having the power of keeping a secret, was the common vice of slaves. Comp. *Eun.* i. 2. 20. — *Si mihi fidem das*. [*Turning to Philotis:*] "If you give me your solemn promise." Comp. *Cic. ad Div.* v. 11; *Ovid, Fast.* ii. 20. — 38. *Ad ingenium redis*. "Now you are like yourself again." Comp. *Adelph.* i. 1. 46. Had Parmeno persisted in taciturnity, he would have departed from his natural disposition. — 39. *Istic sum*. The same as *hoc ago*: "I am all attention." Comp. *Heaut.* v. 2. 30. — *Hanc Bacchidem*. Constr. *Pamphilus tum amabat hanc Bacchidem, ut cum amaret eam maxime, cum pater*, &c. "Pamphilus doted on Bacchis then, as much as ever, when the old gentleman began to teaze him to marry." Comp. *Andr.* v. 1. 4; *Cic. ad Q. Fr.* ii. 8; see Duker on *Flor.* ii. 16. — 42. *Et hæc*. Constr. *Et dicere hæc, quæ sunt communia argumenta omnium patrum, sese esse senem*, &c. Comp. *Adelph.* v. 8. 30; *Heaut.* i. 1. 49. — 44. *Præsidium velle se*, &c. "And that he longed for heirs, as props of his old age." Comp. *Tacit. Ann.* i. 3.

45. *Ille primo*, &c. "Pamphilus at first declared that he would not marry." — 46. *Pater instat*. Comp. *Andr.* i. 1. 120. — *Animi incertus*. The same as *animi pendens*. Comp. *Heaut.* iv. 4. 5. — 47. *Pudorin' anne amori*, &c. "Whether he should submit to love or duty more." Comp. iii. 4. 34; *Andr.* i. 5. 26. *Pudori*. Reverence due to his father. — 48. *Tundendo*. "By importunity." Comp. *Adelph.* i. 2. 33; and see note on *Andr.* ii. 2. 11. — *Odio*. "By teazing." Comp. *Adelph.* v. 4. 17; *Phorm.* v. 6. 9. *Odium* expresses that which is troublesome and offensive. Schmieder thinks *tundendo atque odio* put by hendiadis for *odiose obtundendo*. — *Denique effecit*. "The old man at length brought it about." The poet manages this part of his subject with great dexterity and art. Pamphilus is a favourite character in this

comedy, and as his breach of promise to Bacchis seemed to carry some appearance of levity, Terence is solicitous to vindicate him from this charge. He shows how difficult it is to bring him to a compliance, and that only the sense of his duty to his parent could have conquered his resolution. Nor even after marriage does he find it an easy matter to withdraw his affections from the person on whom he had once placed them. Time, consideration, the peevish behaviour of Bacchis, the temper, prudence, and good sense of his wife, all conspire to bring him to reason and sound reflection. — 49. *Despondit ei.* Comp. *Andr.* i. 1. 75; *Adelph.* iv. 7. 16; Livy, i. 39. — *Gnatam proxumi.* Philumena, the daughter of Phidippus.

50. *Usque illud, &c.* "Pamphilus did not take it much to heart, till just upon the very brink of wedlock." *Usque* and *donec* are joined also in the *Adelphi*, iv. 6. 6; and in Cic. *Verr.* i. 6. — 51. *Jam in ipsis nuptiis.* "Now on the very day of the marriage." — 52. *Paratas.* Comp. *Andr.* ii. 2. 4. — *Quin.* For *quo minus.* — 54. *Adesset . . . commiseresceret.* Imperfects for past perfects, or, as they are more usually called, pluperfects. Comp. *Adelph.* i. 2. 27. *Commiseresceret* here is an impersonal: "Bacchis herself would have pitied him." See Scheller, *Præc.* vol. i. p. 417. *Ibi* for *tum.* — 55. *Spatium solitudinis.* "An opportunity of being alone with me." Comp. iii. 3. 14. — 57. *In quod conjeci malum?* "Into what ruin have I plunged myself!" Comp. *Andr.* iii. 4. 23. Thus Aristophanes, *Nub.* 1462. *Ἐως ἂν αὐτὸν ἐμβάλωμεν ἐς κακόν.* *In malum*, i. e. *in nuptias.* Comp. *Andr.* iii. 3. 30. — 58. *Non potero ferre.* So Pamphilus in the *Andria*, v. 3. 27. — 59. *At te, &c.* An imprecation upon the absent Laches. Supply *perdant.* — *Cum tuo istoc odio.* See vs. 48. Comp. *Heaut.* iv. 6. 7. *Di deæ* and *tuo istoc* are anapests in this verse.

60. *Ut ad pauca redeam.* "To finish my story briefly;" or, "To return to my story which is nearly ended." Comp. *Phorm.* iv. 3. 43. — *Uxorem deducit domum.* Comp. *Adelph.* iv. 5. 60; Tibull. iii. 4. 31. The bride is properly said *deduci*, when conducted to her husband's house. So in Greek, *γυναικα ὄικον ἄγεσθαι.* — 63. *Quid ais?* [*In admiration.*] — 64. *Plus potus.* Supply *solito.* Comp. *Heaut.* ii. 1. 8; Plaut. *Rud.* ii. 7. 8. — 65. *Arbitror.* This verb is used without the infinitive *esse.* Comp. Nepos, *Att.* c. 15. — 66. *Credo.* "No wonder." — 68. *Quid deinde fit.* Comp. *Phorm.* i. 2. 71. — 69. *Seducit.* "Takes me aside." Comp. *Phædr.* iii. 10. 11.

73. *Decrerim.* We have in this speech a manifest proof of the natural good disposition of Pamphilus. He could not reconcile himself to the marriage; and as he "had determined" to part from his wife, he thought it would be doing her an injury, not to return her as he received her. But still he is anxious how to accomplish this. To own the real reason, would be highly improper; and to restore one to whom there could not be, so much as pretended, any tolerable reason of dislike, would be insolent and assuming. He resolves, therefore, upon a middle way, by continuing his reserve, to make her sensible that there is no likelihood of their ever living with any satisfaction together. By this means he persuades himself she will at length resolve of herself to withdraw, and save him the confusion that will be unavoidable by taking it upon himself. Comp. *Heaut.* i. 1. 95, and see Drakenborch on Livy, ii. 26. 74. *Ludibrio haberi.* i. e. *vitiari.* — 75. *Quin.* For *quo minus.* See vs. 52. — 79. *Reddi.* Comp. iv.

1. 44. — *Patri*. "To Phidippus." — *Cui tu nil dicas viti*. "Against whom no person can make the slightest charge." *Tu dicas* for *aliquis dicat*. — 81. *Denique*. "At last."

83. *Sed ut fit*. "As is generally the case." Comp. *Adelph.* i. 1. 30. — *Alienum ab sese*. Comp. iv. 4. 36. *Alienum*, as having been married. — 84. *Maligna*. Comp. Martial, x. 96. 7; Plin. *Epist.* ii. 17. To which may added, Virg. *Æn.* xi. 525. And this is the true meaning in Horace, *Od.* i. 28. 23. Comp. Livy, iii. 63. *Malignus* and *effusus* are opposed in Quintil. ii. 2. — *Procaz*. "Mercenary." Comp. *Heaut.* ii. 1. 15. — 85. *Non mirum*. Comp. *Heaut.* ii. 3. 4. — 87. *Hanc*. Philumena. — 88. *Ad exemplum*, &c. "Forming a judgment of the disposition of both by a comparison of their manners." The manner of speaking here, says Patrick, is elegant and expressive, and may be thus paraphrased; *Mores utriusque ex comparatione mutua æstimans, et de utrisque ex hac comparatione judicans*. There is a good deal of address in the poet's manner here. Philumena is commended for her modesty, good breeding, and patience. Bacchis is passed over in silence, which as it is a tacit censure, so it avoids openly blaming one courtesan in presence of another. It were a pity not to remark here the fine moral instruction conveyed in these few lines. A virtuous wife is always sufficient to reclaim a husband not quite destitute of reflection. If sometimes he suffers himself to be led by wandering passions, yet his good sense will at length get the better of these irregular sallies; and when he comes to compare virtue and merit with these tinsel allurements and deceitful attractions, that are often but too apt to infatuate weak minds, he will soon gain the mastery of himself, and recall his affections to their proper object. — *Ad ærem*, here is an anapest. In *earum* the first two syllables are contracted into one long.

89. *Ita uti decet*. Comp. ii. 2. 10. — *Liberali atque ingenuæ*. "A woman of good education and high birth." Comp. *Adelph.* iv. 5. 50. — 90. *Pudens, modesta*. Comp. *Heaut.* i. 1. 68. — 92. *Hic*. For *tum*. Comp. Virg. *Æn.* ix. 246; Phædr. i. 11. 5. — 94. *Paulatim elapsus*. The subject is *animus* in vs. 92. "His mind by degrees withdrew from Bacchis, and transferred all its affection to Philumena." — 95. *Postquam*, &c. "When he found her of a disposition equal to his own." Comp. vss. 77 and 89, 90. — 96. *Imbro*. An island near Thrace. — 97. *Horunce*. For *horum*: "of Pamphilus and his family." — *Ea lege*. Because they were relations. — *Ad hos rediit*, &c. Comp. *Andr.* iv. 5. 4. — 98. *Eo amantem*, &c. "Our old man despatches thither, much against his [will, the now fond Pamphilus." — 100. *Rus abdit sese*. "Retired into the country." So, *abdedit se in intimam Macedoniam*, Cic. *ad Div.* xiii. 29. This is very well conducted, says Donatus; for supposing the old gentleman to have remained in town, the whole perplexity and intricacy of the fable would have been prevented.

101. *Quid adhuc*, &c. What is there yet in this marriage to render it unstable? See what Parmeno had said, vs. 26. — 103. *Bene convenibat inter eas*. "Philumena and her mother-in-law lived on very friendly terms." Comp. Livy, ii. 23. — 105. *Neque lites*, &c. "And yet there was no open breach between them, and no complaints on either side." *Postulatio* the same as *expostulatio*. Comp. *Andr.* iv. 1. 16. — 106. *Accesserat*. Supply *Sostrata*. — 107. *Fugere*. "Philumena fled instantly." — 108. *Non quit pati*. Comp. *Eun.* i. 1. 7; *Heaut.* iv.

5. 13. — 109. *Ad rem divinam*. Comp. *Eun.* iii. 3. 7. — 110. *Jubet*. Supply *Sostrata*. — 113. *Simulant*. Myrrhina and her daughter Philumena pretend that the latter is sick. — *Nostra illico it visere ad eam*. "My mistress immediately goes on a visit to her." *Visere* marks a visit of complaisance and civility; *videre*, of interest, or business. Comp. ii. 1. 40; iii. 2. 4, 6; Ovid, *Amor.* ii. 2. 22. *Visere* the infinitive for the supine. Comp. Virg. *Æn.* i. 531. — 114. *Senex*. Laches. — 115. *Rescivit*. "Discovered." *Scire* signifies "to know," or "to learn," in a general way, things that do not affect us; *resciscere*, "to discover" things that had been concealed from us. See Gell. ii. 19. — 116. *Patrem convenit*. Comp. *Eun.* iii. 2. 14. — 118. *Curæ est*. For *anxius et sollicitus sum*. — *Quorsum*. Comp. *Andr.* i. 5. 29. — 119. *Habes omnem rem*. "I have now told you all." Anacreon, ix. 35. Ἐχεις πάντα. — *Pergam*. i. e. to the Piræus. Comp. *Sall. Jug.* c. 29. 120. *Constitui*. "I have made an appointment." Comp. *Eun.* i. 2. 125; Juvenal, iii. 12. — 121. *Di voltant bene*. Comp. *Adelph.* iv. 7. 10. — 122. *Vale Philotium*. [*Exeunt*.]

ACT II. SCENE I.

Laches accuses his wife Sostrata, that, by her severity and disagreeable temper, she had driven her daughter-in-law from the house. Sostrata, on the contrary, maintains, that this charge is without foundation.

Of this scene, verses 1, 20—45, are Tetrameter Trochaics Catalectic; vs. 9, a Dimeter Iambic Acatalectic; vs. 19, a Trimeter Iambic. The remainder consists of Tetrameter Iambics Acatalectic.

1. *Pro Deum*, &c. Donatus remarks, that this scene opens the intention of Terence to oppose the generally received opinion, and to draw the character of a good mother-in-law. It would, therefore, have been a very proper scene to begin the play, as it carries us immediately into the midst of things; and we cannot fail to be interested, where we see the persons acting, so deeply interested themselves. We gather from it just so much of the story, as is necessary for our information at first setting out. We are told of the abrupt departure of Philumena, and are witnesses of the confusion in the two families of Laches and Phidippus. The absence of Laches, which had been in a great measure the occasion of this misunderstanding, is also very artfully mentioned in the altercations between him and Sostrata. The character of Laches is very naturally drawn. He has a good heart, and a testy disposition; and the poor old gentleman is kept in such constant perplexity, that he has perpetual occasion to exert both these qualities. — *Pro Deum atque hominum*. Comp. *Andr.* i. 5. 2. *Fidem* is omitted also in the *Phormio*, ii. 3. 4. — *Quod hoc genus est!* "What animals are women!" — *Quæ hæc est conjuratio!* "What a conspiracy between them all!" Westsrohivius thinks *quod hoc genus est!* *quæ hæc est conjuratio!* said for *quod hoc genus est conjurationis?* by hendiadis. In this verse *nūm quidd hoc* form a dactyl. — 2. *Ut næ omnes mulieres*. Menander: γυναῖκες πάποτε οὐδέν διαφέρει. Euripides, *Med.* 408. γυναῖκες εἰς μὲν ἔσθλ' ἀμνηχανώταται, κακῶν δὲ πάντων τέκτονες σοφάταται.

3. *Declinatam*, &c. "Who has swerved a whit from the natural disposition of the sex." Comp. Cic. *Off.* i. 40. — 4. *Itaque adeo*, &c. St.

Jerome on Michaam, (c. 7,) and all the commentators on Terence, after him, have remarked the ambiguity of this verse. Bentley, who condemns the line as spurious, puts this question: *Si omnium est idem studium, qui fit, ut nurus et socrus tantopere inter se discrepent?* By the insertion of a single word, the measure of the verse becomes perfect, and all objections are obviated. I would read—

Itaque adeo uno animo omnes socrus invicem oderunt nurus;

that is, as St. Jerome says, *nurus socrum, et socrus odit nurum*. As the verse stands at present, in order to scan it as a Tetrameter Iambic Acatalectic, we must suppose a defect of the synalæpha in two places; the first between *adeo* and *uno*, and the second between *animo* and *omnes*; thus:

Ităq' ädĕō | ūn' ānimō | ōmnēs sōcrūs ōdĕrūnt nŭrūs.

But the ἀμφιβολία still remains. — *Uno animo*. For *eodem animo*. Comp. *Andr.* i. 1. 69; Ovid, *Met.* x. 33. — That mothers-in-law hate their daughters-in-law, is a general persuasion, prevalent not only in the time of our poet, but still equally received; and it is certain, that the frequent animosities between them have given too great a foundation for such a notion. But it is a fault to be governed by general prejudices. Many instances of perfect harmony and a good understanding between the above-mentioned kind of relations occur every day; and these ought to have equal influence, and make us judge in doubtful cases favourably. Laches here reviles his wife upon a false supposition, founded merely in his own conjectures; because, forsooth, he had laid it down as a maxim, that all mothers-in-law are invincibly averse to their daughters-in-law. Terence here exposes the folly of giving too easily into such prejudices. Here we have a mother-in-law, who, far from hating her daughter-in-law, loves her tenderly; and the old man exposes himself to ridicule by his obstinacy, and unreasonable abuse of a woman who so little deserved it.

5. *Viris advorsari*. Comp. *Heaut.* v. 3. 5. — 6. *Doctæ ad malitiam*. "Instructed in mischief." Comp. Cic. *pro Mil.* c. 4. — 7. *Hanc Sostrata*. — 9. *Ita me Di*. Supply *nescio*: "I do not know, so may the gods," &c. Comp. *Eun.* iii. 2. 21. — 10. *Itaque*. For *et ita*, Comp. iv. 2. 3. — *Di mala prohibeant*. "Heaven forbid such a misfortune!" Comp. *Andr.* iii. 3. 36. — 11. *Rescises*. "Thou shalt discover." Menander: Ταῦθ' ὕσπερον λάβοις ἂν ἡμαρτημένα. Comp. i. 2. 115. — *Scio*. Many editors give this to Laches, as used ironically. Comp. *Andr.* iii. 1. 11; iv. 1. 35. But Bentley has properly given it to Sostrata. Comp. *Adelph.* iv. 1. 10. — 12. *Pro istis factis*. The plural for the singular: "Can any thing be said sufficiently harsh against you for this behaviour?" *i. e.* for having banished Philumena from her home. — 14. *Ex amicis inimici*. Comp. *Andr.* i. 1. 10; Cæs. *B. G.* iii. 104. — *Affines*. Phidippus and Myrrhina. — 15. *Suos liberos*. "Their only daughter." Comp. *Andr.* v. 3. 20, and Cic. *ad Div.* iv. 5. — *Committerent*. Comp. *Andr.* i. 5. 6. — 16. *Tu sola exorĕre*. "'Tis you alone have started up to raise all this disturbance by your folly." *Exorior* is commonly used of things sudden and unexpected, that "start up," when least apprehended, and create great disturbance and mischief. 'Tis in this sense that Dido uses it in Virgil, (*Æn.* iv. 625,) hinting at the future appearance of Hannibal: *Exoriare aliquis nostris ex ossibus ultor*. But *orior* is said of things

that happen in a regular course, or such as may be reasonably presumed from the concurrence of natural causes; as the rising of the sun, or now and then the appearance of a good prince, who makes nations happy. Perlet is in error when he says the second person *orëris* has the middle syllable long, as well as *oriris*. — *Quæ perturbes hæc*. Comp. *Andr.* iii. 4. 22.

17. *Mulier*. This word is used here as a term of reproach. Πολλὰς ἂν εἴποις μηχανὰς, γυνὴ γὰρ εἰ, Eurip. *Andr.* 85. Comp. Virg. *Æn.* iv. 569; Plaut. *Cas.* ii. 2. 36. — *Lapidem*. "A blockhead." Comp. *Heaut.* iv. 7. 73; Plaut. *Merc.* iii. 4. 46. Σὺ μὲ παντάπασιν ἡγήσαιο λίθον, Apollodorus. — 18. *Ruri esse soleo*. Comp. i. 2. 100. — 19. *Vostrorum*. This is of all genders, for *vostrum*. Comp. *Eun.* iv. 4. 11. — 20. *Multo melius hic*. Thus Demea, *Adelph.* iii. 3. 42. — *Illi*. For *illic*, i. e. in the country. — 21. *Ideo quia, ut vos domi mihi eritis*, &c. I am inclined to think, says Madame Dacier, that this passage has not hitherto been well understood; for Laches does not mean that it was well or ill with him in the country according as his wife and daughter-in-law behaved in town, or that their good or bad conduct brought him good or bad news. His meaning is, that according as they behaved, he should be esteemed or despised in the world. This is the plain meaning of the words, and agreeable to reason and good sense. On this Patrick remarks: I entirely agree with the French lady, that this is the true sense of the passage, but cannot allow that she was the first who discovered it; for it is both the obvious meaning of the words, and so Casaubon before her has expressly explained them. — *Ego ero fama*. Comp. iv. 3. 14. — 22. *Jampridem*, &c. "I heard indeed some time ago, that Philumena had taken a dislike to you." Comp. i. 1. 13, 14. — 24. *Sed non credidi adeo*. Supply *osuram fuisse*. "But I did not imagine that her hatred would be so very great that she would likewise hate this whole family." — 25. *Tu hinc isses foras*. He alludes here to a formula of divorce. "*Exi foras mulier*." Comp. Martial, xi. 105. 1; Juvenal, vi. 145. But Schmieder thinks by *foras* is meant Laches' country house.

26. *At vide*. Laches begins to reason with his wife. Comp. *Andr.* v. 2. 28. — *Oritur*. See note on vs. 16. — 27. *Concedens*. For *cedens*; the compound for the simple word. Comp. Livy, ii. 47. — *Rei serviens*. "Husbanding my fortune." Comp. Plaut. *Truc.* ii. 3. 21. — 28. *Sumtus vestros*, &c. "Scraping, and labouring beyond the bounds of reason, or my age, that my estate might furnish means for your expense and pleasure." — *Nostra res posset pati*. *Pati* for *sufferre*, or *tolerare*. Comp. *Heaut.* iii. 1. 44; v. 1. 67; Hor. *Epist.* i. 18. 28. — 29. *Meo labori*. Comp. *Heaut.* i. 1. 38, 39. — *Præter æquom atque ætatem*. Comp. *Adelph.* i. 1. 39; Virg. *Æn.* vi. 114. *Meo* in this verse is a monosyllable. — 30. *Non te*, &c. "Did it not behove you, while I was occupied in such labours, to see that nothing happened here to vex me?" Comp. *Andr.* iv. 3. 1. — *Ne quid ægre esset mihi?* Comp. Livy, iv. 50. — 31. *Non mea opera*, &c. Sostrata was herself entirely at a loss, as to the reason of her daughter-in-law's absence, and, therefore, without laying the blame of it on any other, is satisfied with barely justifying herself. Had she accused Philumena, it would only have served to strengthen Laches' suspicion. — 32. *In tè hæret culpa*. "The entire blame attaches to you." Comp. *Eun.* v. 8. 25; Curt. ix. 5. — 33. *Quæ hic erant*. "The domestic concerns here in town."

— 34. *Cum puella anum*. "Are not you, an old woman, ashamed to have quarrelled with a mere girl?" A young married woman was often called *puella*. Comp. Ovid, *Epist.* i. 115; *Fast.* ii. 557; Virg. *Ecl.* vi. 47. Thus Pamphilus is called *adolescens*, iv. 3. 13. — 35. *Illius culpa*. "Philumena's fault." — *Mi Laches*. This, according to Donatus, is said in bitterness, and not in a soothing tone.

36. *Gdudeo gnati causa*. "I am glad of it for the sake of Pamphilus," i. e. that he has such a deserving wife. He rejoiced that his wife laid no blame upon Philumena for his son's sake, because he knew how much he loved her, and how glad he must be to find, that she was one against whom even a mother-in-law could make no exception. For, as to you, he says, 'tis a matter of indifference; you can appear in neither a better nor a worse light. I know you thoroughly; no action of yours can surprise me, nor have you any thing to lose with me on that account. No fault can make you worse. — 38. *Qui scis, an, &c.* "How do you know that her aversion to me is not a mere pretence?" — 39. *Plus*. For *diutius*. — 40. *Quod heri nemo*. Comp. i. 2. 114. — 41. *Enim*. This particle sometimes is placed first in a sentence in the comic writers. Comp. *Phorm.* v. 7. 90. *Noli mirari* may be here supplied; *lassam enim, &c.* — *Lassam oppido*. "Very sick." Comp. *Heaut.* iv. 2. 2. — *Eo*. "Therefore." — 42. *Tuos mores morbum*. "Sick of your humours; nothing else, I fancy." — 43. *Et merito*. "And well she might." Ruhnken calls this "a usual formula in poetry." An example occurs in Propertius, i. 17. 1, and another in Ovid, *Met.* vi. 687. — *Vostrarum*. *Vostrorum* in vs. 19. — 44. *Et quæ vobis placita est conditio*. "And the match which pleased you," &c. Comp. *Prol.* ii. 13. *Conditio*. For *uxor*. Comp. *Andr.* i. 1. 52; *Phorm.* iv. 1. 13. — 45. *Ubi duxere, &c.* "The very woman which by your instigation they have married, they, by your instigation, put away." — *Exigunt*. Supply *domo*. "They divorce." Comp. Sueton. *Cæs.* c. 50.

ACT II. SCENE II.

While Laches is thus engaged with Sostrata, Phidippus, the father of Philumena, is seen coming out from his own house, and discoursing with his wife and daughter within. He as little knew the real reason of Philumena's leaving her mother-in-law, as the other, and imputes it to the same cause. His character is that of an easy, good-natured man, who loves peace, and would rather give way to his family than bear the pain of too violent an opposition. Laches commends him for his temper, but thinks he is apt to carry it too far, and would, therefore, have him alter his mind, and send back his daughter, which the other will by no means agree to.

This scene consists of Tetrameter Iambics Catalectic.

1. *Etsi scio*. This is an answer to something said by Philumena within. — *Meum jus esse*. Comp. *Adelph.* ii. 1. 47. — 2. *Quæ ego imperem*. That is, to return to her mother-in-law. Comp. Sophocl. *Antig.* 635. *Imperare* properly signifies to give orders to children. — *Faciam ut tibi concedam*. See note on *Eun.* iii. 2. 48. — 3. *Libidini*. "Will," or "humour." Whence Plautus uses *libido* for *lubet*, or *libet*. — 4. *Optume*. "Opportunely." Comp. *Andr.* ii. 1. 35. — *Hinc*

jam scibo. Comp. *Eun.* iv. 4. 58. — 5. *Phidippe.* [*Laches goes up to him.*] — *Etsi ego, &c.* “Although I own myself indulgent to my family, yet my complacency and easiness runs not to that extreme, that my good nature corrupts their morals.” This expostulation of Laches with Phidippus is a most faithful and elegant copy of nature. His peace of mind being disturbed by the disorder he finds in his family, his ill-humour, like that of most married men, breaks out first upon his wife; but as family scenes, whether sweet or bitter, are seldom agreeable to a third person, the presence of Phidippus immediately puts an end to their dialogue. But the circumstance which seems most to be admired is, that although Laches had just before thrown the whole blame on Sostrata, he no sooner sees Phidippus, than he endeavours to exculpate his own family, and to insinuate that the whole fault lies on that of his neighbour. — 6. *Sed non adeo.* There is something particular here in the use of the particles, where *sed* comes in after *etsi*, and is of the same import with *tamen*. We find an instance of it in *Cic. ad Div.* ix. 16, and in *Hor. Sat.* i. 10. 67. — *Ut mea facilis, &c.* Comp. *Adelph.* iii. 3. 37. — 7. *Si idem faceres.* Comp. *Eun.* ii. 3. 98. — *In rem vostram, &c.* Comp. *Andr.* iii. 3. 14. The editions before Bentley’s have *nostram et vostram*. On this Ruhnken observes, that the ancients never had any idea of the politeness of the present day, which teaches us to place our own name last. See Burmann on Lucan, ix. 985. — 8. *Nunc video, &c.* “But now, I see you are wholly in their power.” Comp. *Cic. Epist. ad Att.* iii. 22; *ad Div.* v. 4.

Heia vero! “See there!” These words, seemingly so easy, have yet puzzled the commentators. Donatus makes them an adverb of interruption. Madame Dacier interprets them as addressed by Phidippus to his daughter, in reference to their conversation within, signifying: “Did I not tell you they would be offended at your absence?” For my part, says Patrick, I take it to be an emotion of surprise mixed with discontent. Phidippus, while he is yet discoursing with his daughter, is suddenly accosted by Laches, and in language, too, that he did not much like. Upon which he exclaims, *Heia vero!* which words seem to answer pretty nearly to our phrase, “Look ye there now!” which is often used on the like occasions. — 9. *Adiù te heri.* Comp. i. 2. 115, 116. — *Amisti.* By syncope for *amisisti*. This is common in Terence. — 10. *Perpetem.* The same as *perpetuam*. This word is used by Plautus, *Amph.* ii. 2. 100, and is found also in a fragment of Pacuvius, ap. Fest. — 11. *Celare te iras.* Comp. *Adelph.* i. 1. 29. *Iras* here signifies the “cause for anger.” — *Profer.* “Declare it.” Comp. *Heaut.* v. 2. 41. — 13. *Te iudice ipso.* So in Virg. *Ecl.* iv. 59. — *Sin ea ’st, &c.* “But if her sickness only is the cause of her remaining in your family.” — 15. *Si metuis, ut. Ut for ne non.* Comp. *Andr.* v. 4. 11. Construe *satis* with *diligenter*. *Curetur* is a medical term. Comp. Curt. v. 6. 3. — 16. *Concedo ut.* A similar construction occurs in *Cic. ad Div.* x. 29. Elsewhere (x. 3,) this verb is construed with *qui*: thus, *Nemini concedentem, qui tibi vetustate necessitudinis potior possit esse.* — 17. *Id adeo gnati causa.* “And that exceedingly on my son’s account,” i.e. I love her exceedingly, &c. Comp. ii. 1. 36. It was necessary to add this circumstance, to gain credit, and to prevent unjust suspicions. — 18. *Magni facere.* The same as *magni æstimare*. The common editions have *magnificare*. — 19. *Neque adeo,*

&c. Join *quam* with *credam*. Zeunius reads *credas* with a note of interrogation, as in the *Eun.* ii. 2. 44. — 20. *Hoc si rescierit*. Comp. *Andr.* iii. 2. 14. — *Eo domum studeo hanc*, &c. "Wherefore I wish she should come home again, before my son's return." *Redire* is understood after *hanc*. Comp. *Andr.* i. 1. 32.

22. *Et quæ dicis*. Comp. *Adelph.* i. 2. 61. — *Animum induco*. "I am persuaded." — 25. *Eho! numquidnam*, &c. "What! does she accuse her husband?" Comp. *Andr.* ii. 1. 25; *Adelph.* iv. 5. 26. There is a particular emphasis upon *eho* here. It shows Laches advancing towards Phidippus, and holding up his ear, as if he expected him to whisper some secret which it had been improper to speak aloud. It is thus that Donatus explains it. — 26. *Cogere*. Comp. vs. 1. — *Sancte adjurat*. "She vows most solemnly." Comp. i. 1. 3. — 27. *Non posse*, &c. Constr. *se non posse*, &c. See Servius on Virg. *Æn.* xii. 816. — 28. *Aliud fortasse alii viti est*. Constr. *Aliud vitii est fortasse alii*. "Every one has his own peculiar failing." The editions before Bentley's have *aliis*. — *Ego sum animo leni natus*. Comp. *Heaut.* iii. 1. 29; *Adelph.* iii. 3. 36. *Natus* is elegantly redundant. See Ruhnken on Rutil. Lup. ii. 94. — 29. *Hem! Sostrata*. [*Apart to Sostrata.*] "Ha, Sostrata!" This is extremely artful. The answer of Philumena, as related by Phidippus, contains an ample vindication of Pamphilus. What then could make the house so disagreeable to her in his absence, but the behaviour of Sostrata? She declares her innocence; yet appearances are all against her. Supposing this to be the first act of the play, it would be impossible for a comedy to open in a more interesting manner. — 30. *Certumne est istuc?* "And her return is impossible?" — *Sed numquid vis?* See note on *Eun.* i. 2. 111. Comp. *Phorm.* i. 2. 101. — 31. *Nam est*. Comp. *Andr.* ii. 6. 17. — *Transire ad forum*. Comp. *Phorm.* v. 7. 28. — *Eo tecum una*. [*Exeunt.*]

ACT II. SCENE III.

Phidippus and Laches retire, leaving Sostrata on the stage by herself, who complains of her hard fate; to be thus unjustly accused without a prospect of being able to vindicate herself. Her husband is so possessed with the notion, that all mothers-in-law have an inveterate hatred to their daughters-in-law, that it is in vain to expect he will hearken to reason; and Philumena herself avoids her so industriously, and speaks so mysteriously, that there is no likelihood of effecting any thing by her means. She has no other solace, therefore, but the reflection of her own innocence, and the hope that, at her son's return, all will be cleared up and set right.

This scene consists of Tetrameter Trochaics Catalectic.

1. *Edepol næ*. *Næ* here after *edepol* is redundant. So *certe edepol*, *Phorm.* v. 1. 8. Comp. Cic. *Att.* iv. 4. — *Inique æque*. Menander seems to have borrowed this sentiment from Homer, who, in one of Agamemnon's speeches, makes that hero say, that a woman who behaves imprudently, or indiscreetly, dishonours by that the whole sex, and reflects her shame upon the most modest, wise, and reserved. Comp. Eurip. *Ion.* 398. — *Edepol* in this verse is a dactyl. The omission of *næ* would render the line more regular. It would then com-

mence with a trochee and spondee. — 2. *Quæ omnes.* Constr. *Quæ faciunt ut nos omnes, &c.* “Whose faults reflect dishonour on us all.” Perlet says *malo* is used here in the same sense as in *Eun.* v. 5. 27. But, I believe, neither Greeks nor Romans were such brutes as he insinuates. — 3. *Dĩ ãmēnt.* An anapest here. So *quĩ ãmant* in *Virg. Ecl.* viii. 108. — *Quod.* For *in eo quod*, or *propter quod*. — 5. *Iniquas.* Supply *nuribus*. — *Haud pol me quidem.* Supply *esse iniquam*; and *pol* may be translated “I vow.” *Me quidē* is a dactyl. — *Nam nunquam secus habui illam, &c.* “For I never treated Philumena otherwise than as my own daughter.” Comp. *Sall. Catil.* c. 11. — 6. *Qui.* For *unde*, “how,” or “wherefore.” — 7. *Nisi.* Here for *sed*. See note on *Andr.* iv. 1. 41. Comp. *Eun.* iii. 4. 10; *Adelph.* i. 2. 73. — *Multimodis.* “For many reasons, on many accounts.” As a tender, affectionate mother, she was impatient to see her son; but more especially as by his means she hoped to settle those family disorders that had happened in his absence.

ACT III. SCENE I.

Pamphilus is now arrived, and informed of what has happened in his absence. As the real reason of his wife's leaving the house is unknown, he too imputes it to the same cause with the rest, some difference between her and his mother. This appears to him to be a misfortune beyond all others, because, whatever he resolves on, he foresees unavoidable misery to himself. His character, indeed, is amiable beyond example. He is fond of and loves his wife, and the thought of parting with her torments him cruelly. He is also a dutiful son, and, though urged by such powerful passions, cannot resolve upon any thing inconsistent with the respect he owes his mother. This distraction and uncertainty is the cause of his complaints in the beginning of this scene, and leads him into a long train of reflections upon his ill success and unhappiness in love. He was compelled to marry when his affections were engaged elsewhere, nor did he find it an easy matter to withdraw them from the person when they had taken such deep root. And now that he had at last settled them upon his wife, and began to be happy in her society, and mutual tenderness, so a new stroke of adverse fortune threatens to tear him from her too. Parmeno endeavours to soothe him with the hope, that it may, perhaps, be no more than a mere trifle, which he will find it easy to compose and settle. While they are thus discoursing together, by some hurry and trepidation heard in the house, Pamphilus learns that his wife had been out of order, and impatiently rushes in to know what is the matter.

Of this scene, verses 2, 3, 5, 6, 7, 8, 12, and 37, are Tetrameter Trochaics Catalectic; vss. 1, 4, 9, 10, 11, Tetrameter Trochaics Acatalectic; vs. 45, a Tetrameter Iambic Catalectic; and vss. 47—55, Trimeter Iambics. All the remaining verses are Tetrameter Iambics Acatalectic.

1. *Nemini.* Donatus has very well observed, that the first verses of this scene were too sublime, and the complaints of Pamphilus more suited to tragedy than comedy, but for the addition of *ex amore*; which corrects all, and gives the whole speech a natural and consistent

air. Comp. *Eun.* iii. 5. 1. *Nemini* must be pronounced as a dissyllable, *nem'ni*. Comp. *Eun.* iii. 2. 7; Plaut. *Pœn.* v. 6. 11. — *Oblata*. The same as *objecta*. So *offerre injuriam*, v. 1. 14. — 2. *Parsi*. For *abstinui*. Comp. Ovid, *Trist.* iii. 3. 51. — 3. *Redeundi*. Supply *ab Imbro*. Comp. i. 2. 96. — 4. *Ubivis gentium*. For *ubicunque*. *Gentium* is redundant. Comp. Virg. *Æn.* iii. 601. — 6. *Nam nos omnes*. Ἀνακόλουθον, for *omnibus nobis*, which Bentley found in the text of four MSS. Such ἀνακόλουθα are common in the best writers. Comp. Sall. *Jug.* c. 30. See Muret. *Epist.* i. 33; and Davis on Cæs. *B. C.* i. 41. "For when mischance befalls us, all the interval between its happening and our knowledge of it may be esteemed clear gain." Some consider *nos omnes* an accusative put absolutely. Madame Dacier, who makes it a nominative, with Donatus, says we ought to supply *sic existimare debemus*. Apollodorus: Οἱ πόνοι γὰρ μέλλοντες τὸ τοῦ χρόνου τοῦ νῦν κέρδος κομίζουσιν. A similar sentiment occurs in Milton's *Comus*:

"Peace, brother; be not over exquisite,
To cast the fashion of uncertain evils;
For grant they be so, while they rest unknown,
What need a man forestall his date of grief,
And run to meet what he would most avoid?
Or, if they be but false alarms of fear,
How better is such self-delusion!"

— 7. *Lucro*. Comp. *Phorm.* ii. 1. 16; Hor. *Od.* i. 9. 14.

8. *Sic*. By returning home. — *Expedias*. Comp. *Andr.* iii. 5. 11; Livy, ii. 24. — 10. *Ambas*. Sostrata and Philumena. — 11. *Rem*. The cause of the quarrel. — *Expedies*. "You will put an end to it?" — *Rursum*. Redundant in consequence of the compound verb *restitues*. Comp. *Eun.* iv. 2. 6; *Phorm.* v. 7. 29. — 14. *Alibi*. For *in alio amore*. — 15. *Jam in hac re*. Patrick asks here, Are we to understand his attachment to Bacchis, or his marriage? To this he answers, Perhaps both: unless we had rather refer it to the fluctuating and wavering state of mind soon after his marriage, when, a fondness for his wife beginning to grow upon him, he finds it still difficult to get the better of his love for Bacchis. — 16. *Mi obtrudit*. "Forced upon me." Comp. *Andr.* i. 5. 15. — 17. *Hinc*. "From Bacchis." Comp. *Andr.* i. 5. 8. — *Atque impeditum in eo expedivi animum*. To *eo* supply *amore*. Comp. *Andr.* iii. 5. 11. — 18. *Huc*. Supply *animum* for *amorem*: "And scarcely transferred my love to Philumena." Comp. *Heaut.* ii. 4. 10. — *Porro ab hac*. "From Philumena too." — *Porro* might be rendered "next" or "afterwards."

19. *Tum*. "Besides." — *Ex ea re*. For *in ea re*. Comp. Cæs. *B. G.* i. 4. — *In culpa*. "In fault." Thus also Cicero, *Verr.* v. 91. — 20. *Porro*. "Henceforth, hereafter." — 21. *Nam matris ferre injurias*. "For duty obliges me to bear with the injuries received from my mother." This is truly worthy a great and good character, as the poet is solicitous to make that of Pamphilus appear. Compare by all means Cic. *Cluent.* c. 6. — 22. *Tum uxori obnoxius*. "And then I am under such obligations to my wife." *Obnoxius* seems here to import an obligation arising from gratitude. He supposed that either his mother, or wife, was in fault. If his mother, duty obliged him to bear with her; if his wife, he was under so many obligations to her, for her prudent and discreet behaviour in hiding his faults, that he knew not with what face to show himself disgusted with her. Comp. Gell. vii. 17. — *Pertulit*. *Perferre* signifies not only "to bear," or "endure," but

also "to bear with patience." See Scheffer on Phædrus, i. 2. 30. — 23. *Quæ*. Donatus and Ruhnken consider this a neuter plural for *quas*: "which things," meaning the injuries. See Broukhus. on Propert. i. 18. 23. Perlet takes it as a nominative feminine, referring to Philumena. — 24. *Sed magnum nescio quid*, &c. "But something serious must have happened."

26. *Haud quidem; hercle parvum*, &c. "Not so indeed; but rather something very frivolous, if you were thoroughly to investigate the real cause." — *Vero*. Westerhovius interprets this by ἀληθινῶς, *ex veritate*. — *Exequi*. ἀπηγεῖσθαι, *narrare*, as in Cic. *ad Div.* xi. 27. Guyetus. Thus Phædrus, iii. 10. 59. On which see Scheffer. Westerhovius explains it by *putare rationem, cogitare meditari*, as in Plaut. *Mil.* iii. 3. 71. But Ruhnken and Perlet, *inquirere, investigare*. Comp. Livy, iii. 8. — 27. *Non maxumas*, &c. These words of Parmeno are very intricate and perplexed. The natural order of the sentence is this: *Iræ, quæ sunt maxumæ, non faciunt interdum maxumas injurias*. On this Donatus observes: *Injurie faciunt iras, non iræ injurias*. Hence grammarians contend for an hypallage, *i. e.* an inversion of the sense and order of the words, which naturally ought to run thus: *Non maxumas, quæ maximæ sunt interdum injuriæ, iras faciunt*. *Faciunt* here for *efficiunt, gignunt*. But perhaps *faciunt* here is equivalent to *ostendunt, monstrant*: "Quarrels, even the fiercest, do not always argue the greatest offences." Madame Dacier offers an ingenious conjecture, that as Parmeno here pretends to philosophize, and assume a character that did not belong to him, the poet designedly makes him talk in an obscure, confused, unintelligible manner. And, indeed, if we consider the whole speech throughout, there is great reason to believe that her conjecture is just. — 29. *De eadem causa*. He should have said, *in iisdem rebus*, because *quibus in rebus* went before. But we must recollect, it is a slave that is speaking. Comp. *Andr.* ii. 3. 8. — *Iracundus*. "One prone to anger." This is said of a person who becomes angry for some very trifling, or perhaps no cause whatever; *iratus* is applied to a person who becomes angry from provocation. — 30. *Gerunt*. For *habent*. So Plaut. *Pæn.* iii. 6. 18. So *gerere odium*, Livy, xxviii. 22; *inimicitias*, Cæs. *B. C.* i. 3; *simultatem*, Cic. *Epist. ad Att.* xiii. 14; *amicitiam*, Cic. *ad Div.* iii. 8; *Nepos, Datam.* c. 10. — 31. *Quia enim*. "Because, no doubt." Comp. *Heaut.* i. 2. 14. — *Infirmum*. Supply *animum*. — 32. *Levi sententia*. "Of weak understanding;" or "unsteady mind." Comp. Plaut. *Mil.* ii. 1. 51; *Most.* i. 3. 15. — 33. *Fortasse unum*, &c. "A single word, perhaps, has kindled all this enmity between them." *Fortasse*, like *scilicet*, is sometimes followed by an infinitive. Comp. *Heaut.* ii. 3. 117; iv. 8. 16; Plaut. *Pæn.* v. 2. 44; and see Gronov. *Obs.* iii. 9.

34. *Abi, Parmeno, intro*. Comp. *Phorm.* v. 2. 12. This was the custom of the times: husbands returning from abroad, usually sent a messenger before, to let their wives know of their arrival. Comp. Plaut. *Amph.* i. 1. 40; and see Broukhus. on Tibull. i. 3. 89. — *Hem! quid hoc est?* Comp. *Adelph.* ii. 4. 17. — 35. *Trepidari sentio*. "I perceive they are in confusion." *Trepidari* is an impersonal, as in Livy, xli. 3. — *Et cursari rursum prorsum*. "And running to and fro." Comp. *Eun.* ii. 2. 47. — 36. *Noli fabularier*. Comp. *Phorm.* iv. 3. 49. — 38. *Vox visa'st*. "It seemed to be the voice of Philumena's mother." *Visus* is used with reference to any of the senses. Comp. *Eun.* iii. 2. 1;

Virg. *Æn.* vi. 257. — 39. *Nullus sum.* “I am ruined.” Comp. *Andr.* iii. 4. 20; *Eun.* v. 6. 22. — *Nescio quod magnum malum me celas.* “You conceal some terrible evil from me.” — 41. *Pavitare.* “To be ill.” Comp. i. 2. 113. See Servius on Virg. *Æn.* i. 92. — *Dixerunt.* Comp. ii. 1. 41. — 43. *Quid morbi est?* Comp. *Eun.* ii. 1. 19. — *Adduxit.* Comp. *Eun.* iv. 7. 24. — 45. *Affectam.* For *languentem*; or, *morbo* may be supplied. Comp. iii. 3. 6. — 46. *Perisse me.* For *quin perierim.* A similar sentiment occurs in Propert. ii. 21. 42. It is worth while to remark here the art and address of the poet, who makes Pamphilus express himself in terms so full of affection for his wife, at the very time he is going to be a witness of the thing most shocking to a husband. This makes the contrast still greater, and gives us a higher idea of the distress into which Pamphilus must be plunged. [*Exit Pamphilus.*]

47. *Non usus facto, &c.* [*Parmeno alone before Philumena's door:*] “It must not be, that I should follow him into the house.” *Facto est usus.* For *faciendum est.* Comp. *Andr.* iii. 2. 10; iv. 2. 32; *Phorm.* v. 1. 35; *Heaut.* i. 1. 28. See note on iii. 4. 17. — 48. *Nam invisos.* The poet very artfully devises a reason, to prevent not only Parmeno, but Sostrata, from entering the house of Myrrhina. — 49. *Nemo voluit.* Comp. i. 2. 114. — 50. *Amplior.* For *gravior.* — 53. *Aliquid tulisse comminiscuntur, &c.* Constr. *Comminiscuntur eum tulisse aliquid mali capiti atque ætati illorum, qui, &c.* “They will feign that Parmeno brought some bewitchment upon their heads and lives, whereby Philumena's distemper was increased.” *Mali.* Schmieder interprets this by *incantationis, veneficii.* *Capiti atque ætati illorum* is generally included in a parenthesis, as an imprecation coming from Parmeno: “May it fall on their own heads!” Comp. *Phorm.* iii. 2. 7; Plaut. *Rud.* v. 2. 59; Virg. *Æn.* viii. 484; Ovid, *Epist.* xx. 127; Cic. *ad Div.* viii. 1. Bœcler understands *illorum* as said of Philumena alone. Comp. *Heaut.* i. 1. 99. — 54. *Auctus.* Supply *morbus* from vs. 50. — 55. *Hera in crimen, &c.* “My mistress will be blamed and I be beaten.” — *Malum.* Comp. *Andr.* ii. 5. 20; *Eun.* v. 5. 27; *Phorm.* v. 6. 11. He means that he might be put to the rack, to oblige him to confess whether by any drug, fascination, or charm, he had contributed to Philumena's illness.

 ACT III. SCENE II.

While Pamphilus is gone in to Philumena, his mother Sostrata, who had likewise overheard the noise, is hastening to know the cause of it. Parmeno recalls her, and acquaints her of her son's arrival, from whom she will soon learn all she wishes to know. Pamphilus soon appears, but with a sorrowful and dejected air. He dissembles, however, his real grief, and contrives to remove both Parmeno and his mother, that he may be at liberty to vent his sorrow, and by repeating to himself this new and unexpected scene of woe, let the audience into the secret of the condition in which he had found his wife.

This scene consists of Tetrameter Iambics Catalectic.

1. *Nescio quid, &c.* “Alas! I have for some time heard a dreadful noise within.” The houses of Laches and Phidippus are supposed to

join each other, and to be separated only by a thin party wall. — 2. *Male*. For *vehementer*. Comp. *Heaut.* iii. 2. 20. — *Aggravescat*. "Grows worse and worse." Comp. *Cic. Tusc.* iii. 31; *Catil.* i. 13. — 3. *Quod te*. Supply *propter*. Comp. *Andr.* i. 5. 54. She invokes the goddess of health, together with *Æsculapius*, because in Greece their statues were always placed near each other; so that to offer up prayers to the one, and not to the other, would have been held the highest indignity to the power neglected. — 4. *Iterum*. Comp. i. 2. 111. — 5. *Tun' hic eras?* Comp. *Eun.* i. 2. 6. — *Perii, quid faciam*. Comp. *Phorm.* v. 8. 17. — 6. *In proximo*. "In the next house." Comp. *Plaut. Cist.* i. 1. 102.

7. *Non visas?* [*Repeating the words of his mistress:*] "Shall you not visit her? You must not even send any person to see her." — 8. *Nam qui amat, &c.* Comp. *Plaut. Trin.* iii. 2. 12. *Nam qui a* is a Dactyl. — *Bis facere stulte*. "Is guilty of a double folly." Comp. *Heaut.* ii. 3. 8. Nothing is more just than this observation; for love and esteem are free, and not to be acquired by importunity and zeal. It is one of the wisest maxims in life, where we do not find ourselves agreeable, never to aim at forcing friendship; because our endeavours to please will only serve to heighten the aversion and disgust. — 10. *Videre*. A Grecism for *visum*. Comp. i. 2. 114; *Phorm.* i. 2. 52. — *Ut venit*. "As soon as he returned." — *Quid agat*. "How his wife did." Comp. *Andr.* i. 5. 32. — 14. *Si remittent quippiam Philumenam dolores*. "If the pains in any degree leave *Philumena*." Some read *Philumenæ*, in which case *remittent* must be taken in a neuter signification: "If they abate." — 15. *Sola soli*. *Paronomasia*. Comp. *Eun.* iii. 5. 31. "She will in secret tell to *Pamphilus*," &c.

19. *Meliuscula est*. "She is a little better." Comp. *Cic. ad Div.* xvi. 5. — 20. *Quid tu igitur, &c.* "If she be a little better, why then do you weep?" — *Recte, mater*. "Nothing, mother." Comp. *Eun.* ii. 3. 51; *Heaut.* iii. 2. 7; *Adelph.* iv. 5. 19. — 22. *Ita factum 'st*. Comp. *Eun.* v. 2. 12. — 23. *I sodes intro, consequar jam te*. "But in, I pray you, I will follow presently." The behaviour of *Pamphilus* in this scene is most faithfully copied from nature. Being shocked at the discovery he has made, he leaves the house in great anguish, which, though he wishes to dissemble, he is unable to conceal. He cannot receive his mother as he ought, or give an answer of above two words: and feeling himself unfit for conversation or company, he finds means to remove *Sostrata* and *Parmeno* as soon as possible. When any unexpected grief takes hold of us, witnesses lay a constraint on our behaviour, and we are apt to wish to be alone, in order to deliver ourselves up entirely to the natural emotions of the mind. There is a very superior instance of the like beauty in *Othello*, in the scene where the Moor is worked up to jealousy by *Iago*. He first testifies his uneasiness by half-words and short speeches; but finding it impossible to smother his disorder much longer, he orders *Iago* to leave him: upon which he immediately bursts into an agony of passion. — *Fiat*. [*Exit Sostrata*.]

24. *Curre obviam*. Comp. *Heaut.* ii. 3. 8. — *Eis onera adjuta*. "Assist them with the baggage." The verb *adjutare* is construed with an accusative of the person, as in *Andr.* i. 3. 4. Comp. *Phorm.* i. 2. 49. But here we have a dative of the person, and an accusative of the thing, as if by hypallage, in place of *adjuta eos onera portantes*.

Adjuta mihi occurs in a fragment of Pacuvius cited by Donatus on the *Adelph.* Prol. vs. 16; and *nobis adjutasses* in Petron. c. 62. We may therefore dispense with the hypallage, and make *onera* depend on *quod ad*, understood: "Assist them with respect to the baggage." — 25. *Cessas?* [*Exit Parmeno.*]

ACT III. SCENE III.

Pamphilus, having removed all that were about him, is now at liberty to open his mind freely, and let us into the knowledge of what he had seen when he went in to visit Philumena, and which was the cause of that sorrow and dejection, which now appear so manifest in his looks. Considering the perplexity into which Pamphilus is now thrown, we are not to wonder at the concern he seems to be in. Though he has resolved to abandon his wife, yet it costs him a hard struggle; for when love has once firmly taken root, it is not easy, even upon the greatest provocation, to conquer it.

The first forty-eight verses of this scene are Tetrameter Trochaics Catalectic: the remaining six are Trimeter Iambics.

1. *Nequeo*, &c. This seems to be imitated from Homer, *Od.* ix. 14. *τί πρῶτον, τί δ' ἐπειτα, τί δ' ὑστάτιον καταλέξω.* — 4. *Qua me propter.* Tmesis, for *qua propter me.* — *Me eduxi foras.* For *foras prodii.* Comp. iv. 1. 7; Cic. *ad Div.* x. 32. — 5. *Intro me corripui.* For *raptim introii.* Comp. iv. 1. 3. See Heinsius on Virg. *Æn.* vi. 472. So *se intro conjecit*, *Heaut.* ii. 3. 36. — 8. *Id quod.* For *propterea quod.* — 9. *Voltum immutari.* Comp. Hor. *Sat.* ii. 8. 84; Cic. *de Orat.* iii. 57. — 10. *Obtulerat.* Any thing that happens unexpectedly, whether good or bad, is said *offerri*.

12. *Ejus videndi.* "Of seeing Philumena." *Videndi* here is the gerund in *di*, and not a participle as Zumpt has asserted; for had it been a participle it should have been *videndæ*. We read *legendi librorum* in Cicero. So *copia spectandi novarum*, in the Prologue to the *Heaut.* vs. 29. See Perizon. on Sanct. *Min.* iii. 8. — *Recta.* Supply *via* from the *Andria*, iii. 4. 21. — 16. *Corripui me.* For *me proripui.* Comp. vs. 5; Livy, ii. 24. — 18. *Mater.* Myrrhina, the mother of Philumena. — *Ut limen exirem.* "As I was passing the threshold." *Exire limen* is the same as *exire limine*, or *de limine*. So *egredi portam, urbem*, &c. — *Ad genua accidit.* *Ad genua* for *genibus*. Comp. Petron. c. 80; Senec. *Troad.* 690; Sueton. *Cæs.* c. 20; Eurip. *Hec.* 339. See Ruhnken on Rutil. *Lup.* ii. 96. They also said *in genua procumbere*. — 19. *Miseritum est.* "I pitied her." Comp. *Heaut.* iii. 1. 54. — *Profecto hoc sic est*, &c. "And certainly, 'tis in the very nature of our minds, to rise and fall according to our fortunes." Apollodorus: *Οὕτως ἕκαστος διὰ τὰ πράγματα σεμνὸς ἦν καὶ ταπεινός.* Homer, *Od.* ζ. 136. *Τοῖος γὰρ νόος ἐστὶν ἐπιχθονίων ἀνθρώπων, Οἶον ἐπ' ἡμᾶρ ἄγῃσι πατὴρ ἀνδρῶν τε θεῶν τε.* — 20. *Ut res dant sese.* For *ut res eveniunt*. So in Livy, v. 27. Comp. *Eun.* ii. 1. 24; *Heaut.* v. 1. 43. — *Magni.* "Proud, elevated." — *Humiles.* "Humble, abject."

21. *Institit.* "She began." Comp. Cic. *ad Div.* x. 16. — 22. *Abs te quamobrem hæc abierit.* "Why she left your house." Comp. *Eun.* iv. 6. 1; *Heaut.* ii. 1. 6. — 26. *Quæque fors fortuna.* "Whatsoever

sudden chance." Comp. *Eun.* i. 2. 54. *Fors fortuna* is generally used for "good fortune." — *Nobis quæ te hodie obtulit.* "Which brought you suddenly upon us to-day." Comp. vs. 10; *Adelph.* iii. 2. 24. — 27. *Si jus, si fas.* By the former is meant "human law," by the latter "divine law." See Cic. *de Harusp.* c. 16. Comp. Virg. *Georg.* i. 269. — 28. *Advorsa ejus.* "Her mishap." — 29. *Si unquam, &c.* Comp. *Andr.* i. 5. 57. *Te erga, for erga te.* — 30. *Sine labore.* "Willingly." — *Gratiam.* "Favour." Comp. Sall. *Jug.* c. 110. — *Pro illa.* "In return for her affection."

31. *De redducenda, &c.* "With regard to taking her home, do that which is for your own advantage." Comp. iv. 4. 32. — 33. *Nam aiunt.* The plural for the singular, *ait Philumena se, &c.* Comp. ii. 3. 4. — *Post duobus.* For *duobus post*: "Two months after marriage." — 34. *Postquam ad te venit, i. e. Postquam tecum concubuit.* See what Phidippus says, iv. 1. 16. Others understand these words as said, *de nuptiarum die.* Alciphr. *Ep.* iii. 63: Μηνὶ πέμπτῳ μετὰ τοὺς γάμους τέτοκεν αὐτῇ τὸ γύναιον παιδίον ἄρρεν. — 35. *Quod.* See vs. 32. — *Ipsa res.* "Your indignation." — 36. *Clam patrem.* "Without the knowledge of Phidippus." — 37. *Atque adeo omnes.* "And consequently without the knowledge of all others." — 39. *Recte natum.* "Legally born." — 40. *Hic.* For *in hac re.* — *Nihil quicquam.* See note on *Andr.* i. 1. 64. — 41. *Indigne factam injuriam.* "The violence undeservedly offered." — *Contexeris.* The commentators think that Myrrhina, by the use of this compound verb, alludes to Philumena's concealment of the indignity she received from Pamphilus. Comp. i. 2. 91. — 42. *In eo quod dixi.* "As far as I have promised." — 43. *Nam de redducenda.* "But as to bringing her home." The particle *nam* is sometimes elegantly used in transition. Comp. *Andr.* i. 1. 24; i. 5. 17. — 44. *Nec faciam.* Comp. *Eun.* ii. 3. 98. — *Amor consuetudoque.* Westerhovius thinks this said by hendyadis for *amor consuetus.* Comp. *Andr.* i. 1. 108.

45. *Quæ.* "How wretched and miserable." The construction is: *Lacrymo, cum venit in mentem, quæ vita, &c.* Pamphilus had reason to suspect his wife of a crime, which, of all others, was most likely to extinguish his love: yet we find it was an attachment he could not break off without pain. All this is artfully contrived by the poet, to raise the greater commiseration, and prepare us for receiving with joy the discovery, which puts Pamphilus in possession of that happiness he so much desired. This is the great secret in dramatic composition, to be able to move the passions and keep them interested and engaged during the whole time of the representation. — 46. *Solitudo.* Comp. *Andr.* i. 5. 55. The opposite of this is *amor consuetudoque.* — *O fortuna.* Menander: Ἀπαντα νικᾷ καὶ μεταστρέφει τύχη. *Fortuna* here signifies "good fortune." Comp. *Phorm.* v. 6. 44; Rutil. *Lup.* ii. 75; Hor. *Sat.* ii. 8. 61. — 47. *Ad hanc rem exercitatum.* So *doctæ ad militiam*, ii. 1. 6. — 48. *Eum.* The former love, *i. e.* for Bacchis. — *Huic.* The love for Philumena. — *Operam dabo.* Comp. *Andr.* i. 1. 130.

49. *Cum pueris.* Comp. iii. 2. 24. — 50. *Olim soli credidi.* Comp. i. 2. 40, &c. Colman observes here: I cannot help thinking this circumstance a more than ordinary oversight in so correct a writer as Terence. By entrusting the inquisitive and babbling Parmeno with his secret, he certainly appears to acquaint him with more of the real truth than it was even his own intention to have him supposed to know. In the last scene of the play, Pamphilus conceals from him the

discovery concerning Philumena; but that she had retired home merely for the purpose of lying-in, is a fact which it would not be in his power to conceal. In regard to Laches, Phidippus, and Sostrata, this fact indeed is of no consequence: but Parmeno, who had been entrusted with his master's former secrets, must either conclude the child to be no son of Pamphilus, or guess at the real state of the case. Either way the intention of the poet is defeated: and what is still worse than even Parmeno's being acquainted with it himself, we know that he had communicated it to a couple of courtizans; so that this mystery is indeed likely to be what the French call *le secret de la comedie*, though not in the sense that Terence himself proposed. — 52. *Clamorem*. Comp. iii. 1. 37; *Andr.* iii. 1. 15. — 54. *Ablegandus*. "Must be sent out of the way." This word is generally used with respect to persons whose presence is disagreeable. Comp. *Livy*, i. 35; *Justin*, i. 5.

ACT III. SCENE IV.

Pamphilus, we have seen, had sent Parmeno to assist Sosia and the other servants, in carrying home his baggage from the ship. They accordingly appear now; and the poet very naturally supposes, that Sosia had been entertaining Parmeno with the particulars of their voyage, which conversation is continued in the beginning of this scene. Pamphilus, in the mean time, who had promised to conceal Philumena's misfortune, and is, therefore, anxious to remove Parmeno out of the way, lest he might overhear her cries, contrives to dispatch him to the Acropolis, under pretence of an appointment he had made with his Myconian host.

This scene consists of Trimeter Iambics.

1. *Ain' tu*. For *aisne tu*. Comp. *Heaut.* ii. 3. 1. — *Incommodum iter*. *Incommodum* is the word used also by Cicero, *Epist. ad Div.* xiv. 5; *ad Att.* v. 12. Menander: Πῦρ καὶ θάλασσα, καὶ γυνή, κακὰ τρία. A voyage, or passage by sea, is often called *iter*. Comp. *Phorm.* i. 2. 16; Ovid, *Epist.* xxi. 78. So *ire* for *navigare* in Virg. *Æn.* iv. 310. — 3. *Tantum, quam*. For *tantum, quantum*. So in *Livy*, xxxvii. 51. Comp. *Lucan*, ix. 766; and see Gronov. *Diatrib. Stat.* 57, and on *Livy*, xxvi. 1. — 4. *O fortunate*. Comp. *Hor. Sat.* i. 1. 4. — *Nescis quid mali*. Posidippus: 'Ο μὴ πεπλευκὼς οὐδὲν ἑώρακε κακόν. — 7. *Plus eo*. Supply *spatio dierum*. Comp. *Heaut.* i. 1. 11. — 8. *Cum exspectabam*. With *cum* this tense is generally used in the subjunctive; but the indicative may also be used where no doubt can exist. Comp. *Andr.* iii. 3. 13; Virg. *Æn.* iv. 597. — 9. *Ita usque*. For *adeo usque*. — *Usi sumus*. "We experienced."

10. *Aufugerim*. For *fugiam*. Gellius xviii. 2. *Postrema questionum omnium hæc fuit, scripserim, legerim, venerim, cujus temporis verba sint, præteriti, futuri, an utriusque*. — 11. *Eo*. For *in navem*. — 13. *Facere*. That is, to run away. This is said jocosely, insinuating that Sosia was a fugitive slave. — 14. *Sed Pamphilum*. Comp. *Eun.* ii. 1. 11. — *Ipsum*. Αὐτόν. Comp. *Andr.* ii. 2. 23; *Plaut. Cas.* iv. 2. 11. — 16. *Here, etiam tu hic stas?* "Master, are you here still?" *Etiam* for *adhuc*. — *Et quidem*. These form an anapest. — 17. *In arcem*. The Acropolis is meant, which was situate in the centre of

Athens. Callidemides is supposed to have gone there to pay his vows to Minerva, after his voyage. Madame Dacier thinks the fort, or citadel, that defended the Piræus, is intended. — *Transcurso opus est.* Comp. *Adelph.* v. 9. 39. *Opus* is often elegantly construed with the perfect participle. Comp. iii. 1. 47; *Heaut.* i. 1. 28; *Cic. Att.* x. 4; *Sall. Cat.* c. 1; *Livy*, iii. 27. — *Cui homini?* Supply *transcurso opus est?* Comp. *Andr.* ii. 2. 7. — 19. *Conveni.* “Go meet.” — 20. *Vovisse hunc*, &c. Parmeno facetiously supposes, that Pamphilus, during the storm, had vowed to walk him to death, if he got home safe. Comp. *Plaut. Capt. Prol.* 14.

22. *An conveniam modo?* “Must I only meet him?” — 23. *Immo, quod.* Supply *nuntia*: “Tell him that I cannot meet him to-day, as I appointed.” Comp. i. 2. 120. — 24. *Illi.* For *illic*. — 25. *At.* This particle is often used in hesitation and doubt. Here it is admirably adapted to the unwillingness of the slave. Pamphilus repeats it in anger, *at faciam*, &c. “But I’ll make you know him.” — 26. *Magnus, rubicundus*, &c. “Large, red-faced, curl-headed, fat, grey-eyed, with a ghastly visage.” — *Cæsius.* Comp. *Heaut.* v. 5. 18. — 29. *Maneto.* “Remain till he comes.” Comp. *Phorm.* iii. 1. 16. — *Defessus sum.* [*Exit Pamphilus.*]

30. *Quid agam?* Comp. *Andr.* i. 5. 29. — 31. *Quod.* Comp. iii. 3. 35. 36. — 32. *Suæ gnatæ partum.* This is put in apposition with *hoc, quod*, vs. 31. — 34. *Parenti.* He means his mother, Sostrata. — 36. *Horsum pergunt.* “They come this way.”

ACT III. SCENE V.

Pamphilus has no sooner rid himself of Parmeno, than he is thrown into a new perplexity, that distresses him greatly: for while he is revolving with himself how he should be best able to keep his promise to Myrrhina, of concealing her daughter’s misfortune, the two fathers, Phidippus and Laches, come up to him. After the first salutations, and some conversation on indifferent subjects, Laches introduces the mention of his wife, pretending that she had been sent for by her father, but would now return. Pamphilus lets them understand that he is acquainted with the whole matter, and had determined not to take her back. In spite of all their importunity, he adheres to his resolution; but as his father presses him hard, and he is at a loss to answer, he thinks it prudent to retire, lest he may, perhaps, betray himself. Phidippus, excited by this, as he thinks it, unreasonable obstinacy, goes off in much displeasure.

Of this scene the first thirty-four verses are Tetrameter Trochaics Catalectic. The remainder consists of Trimeter Iambics.

1. *Dixit’.* “Did you not say just now, that Philumena only waited my son’s return?” Comp. ii. 2. 26. — 2. *Factum.* “Such is the case.” Comp. *Eun.* v. 2. 12. — *Redeat.* “Let her return, then!” Comp. iv. 2. 12. — *Causæ.* [*Pamphilus behind:*] “What reason shall I frame to give my father.” — 3. *Quem ego.* [*Laches overhearing.*] — 4. *Certum affirmare est.* [*Pamphilus continues:*] “I am resolved to keep firm to my purpose.” — *Viam persequi.* A metaphor from travellers, who pursue a straight forward journey. *Viam sequi* is an

expression of Cicero, *Catil.* iv. 5. — 5. *Ipsus est.* [*Laches seeing Pamphilus:*] “It is Pamphilus himself.” Comp. *Eun.* iii. 4. 8. — *De quo agebam.* “Of whom I was speaking.” Comp. *Adelph.* i. 1. 53. — *Salve.* [*Pamphilus goes up to his father.*] — 6. *Gnate mi, salve.* So in *Andr.* iv. 5. 7. — *Bene factum, &c.* “I am glad of your arrival.” A formula used in congratulating a person on his return home. Comp. v. 4. 17. *Bene factum* is equivalent to *gaudeo.* Comp. *Eun.* v. 5. 6. — 7. *Et adeo.* “And especially.” — *Creditur.* “I believe you.” Comp. *Andr.* v. 4. 44. But *creditur* is not so friendly and cordial a reply as *credo.* — 8. *Admodum.* A particle sometimes used in assenting, as here. It refers particularly to *modo*, has the same signification as *nuper admodum*, (*Heaut.* i. 1. 1,) and implies an excuse for not having seen his father sooner. — *Cedo.* “Tell me.” *Hæreditate* must be supplied to *quid reliquit.* Comp. *Nepos, Han.* c. 1. — 10. *Qui sic sunt.* “Men of such habits.” Comp. *Andr.* v. 4. 16. — *Haud multum hæredem juvant.* “Do not much enrich their heirs.” — 11. *Sibi vero, &c.* Comp. *Heaut.* ii. 3. 74. — *Vixit bene.* “He enjoyed the good things of the world.” Comp. *Eun.* v. 8. 44. *VIXI, DUM VIXI, BENE* [was an ancient inscription at Torda, in Transylvania.

12. *Tum tu igitur nihil attulisti.* “Then have you brought nothing home with you but this single sentence?” This is taken notice of by Donatus as a particularly happy stroke of character: and indeed the idea of a covetous old man gaping for a rich legacy, and having his mouth stopped with a moral precept, is truly comic. See Hurd’s *Horace*, vol. i. p. 272; Comp. *Ovid, Art. Am.* ii. 279. — 13. *Quicquid est id, quod reliquit, profuit.* “What he has left, though small, is of advantage.” *Quicquid est* was used by the ancients for the purpose of extenuating. Comp. *Plaut. Rud. Prol.* 58; *Petron.* c. 99. — 14. *Impune optare, &c.* [*Phidippus aside:*] “That you may wish for without loss.” We are to conceive these words as partly suggested by envy, which cannot bear the prosperity of another without attempting somehow to depreciate him, and make him appear unworthy of it. These almost imperceptible touches are the great beauty of dramatic writing. — 15. *Utrum.* Whether he be actually dead, or come to life again. — 16. *Hic.* *Phidippus.* — *Dic, jussisse te.* [*Aside to Phidippus, jogging him at the same time.*] — 17. *Noli fodere.* [*Aside to Laches:*] “Don’t jog me.” Comp. *Heaut.* i. 1. 17. — *Jussi.* [*This is said aloud.*] Comp. *Hor. Epist.* i. 6. 50. — *Scilicet.* “Certainly.” Comp. *Adelph.* iv. 7. 33. — 18. *Omnem rem scio, &c.* A Grecism. Comp. iv. 1. 60. Thus in *Anacreon*, xi. 6. Ἐγὼ δὲ τὰς κόμας μὲν, εἴτ’ εἰσὶν, εἴτ’ ἀπῆλθον, οὐκ οἶδα. — 19. *At.* This particle placed abruptly in the beginning of a sentence, is expressive of indignation. Comp. i. 2. 59; *Virg. Æn.* ii. 535; *Hor. Epod.* v. 1; *Catull.* xxviii. 14.

20. *Ego me scio, &c.* [*Pamphilus addresses Phidippus:*] “I have endeavoured to deserve no blame from any of your family.” — 23. *Possum.* Supply *memorare.* — *Ni te ex ipsa.* “But I rather choose you should learn it from herself.” — 24. *Meo ingenio.* “My disposition.” Comp. i. 2. 77. — 27. *Sed quando, &c.* “But since she thinks it beneath her to yield to my mother, and modestly to bear with her temper.” *Quæ concedat for ut concedat, utque, &c.* See note on *Andr. Prol.* 6. *Mores for injurias.* Comp. *Adelph.* iii. 3. 77. *Morosus* is derived from *mores*, in this signification. — 29. *Neque alio pacto.* Comp. *Andr.* iv. 4. 53. — *Componi potis est.* Comp. *Phorm.* iv. 3. 16.

— 30. *Segreganda*. Comp. v. 1. 26; v. 2. 23 and 30. — 31. *Pietas matris*, &c. Constr. *Pietas mihi suadet, me sequi potius commodum matris*: "Duty obliges me to regard," &c. Comp. iii. 4. 33. It is preferable to make *me* the accusative before *sequi*: although *suadeo* and *persuadeo* are sometimes construed with an accusative. Comp. Phædr. i. 15. 6. *Commodum sequi*, is explained by vs. 45. Comp. Cic. Verr. i. 7.

32. *Haud invito*, &c. "I have listened to your speech without displeasure." — *Accidit*. See Ruhnken on Rutil. Lup. i. 58. — Madame Dacier observes, that the poet has framed this answer of Laches with great judgment, so as not to be wanting in a due return to the dutiful declaration of his son, nor contradict what he had so earnestly set his mind upon. He does not entirely commend his son's speech, nor does he say that he had done him a great pleasure, for fear of encouraging him in the resolution he has taken, of parting from his wife: he contents himself with saying, he is not displeased with a speech wherein he has expressed so high a regard for his parents. To translate the passage thus, "You do me a great pleasure," would entirely destroy its beauty and justness. — 33. *Cum res postputasse*, &c. Comp. *Adelph.* ii. 3. 9. *Postputare*, *postponere*, and *posthabere* are nearly synonymous. Comp. *Phorm.* v. 7. 15; *Adelph.* ii. 3. 9; Cic. *ad Div.* xvi. 21; Virg. *Ecl.* vii. 17; *Æn.* i. 16. — *Res omnes*. Philumena in particular. — 34. *Ne prave insistas*. "Lest you persist in what is wrong;" or, "lest you carry resentment too far." Comp. *Phorm.* i. 4. 15. — *Vidē*, in this verse has the final short. See note on *Adelph.* iii. 4. 12. — 36. *Erga me commerita* 'st. "Committed any wrong against me." Comp. *Andr.* i. 1. 12. This verb is often taken in a bad sense; as *mereor* and *promereor* are in a good sense. — 37. *Et sæpe meritam*. "And has often deserved well of me." Comp. *Andr.* i. 5. 46. — *Quod nollem, quod vellem*. Antithesis. — 39. *Miro*. For *mirifico*, or *singulari*, as in Virg. *Æn.* vii. 57. — 40. *Ut reliquam vitam exigit*. "That she may spend the remainder of her days." So in Virg. *Æn.* i. 74. *Omnis ut tecum meritis pro talibus annos exigit*. *Reliquam* is a word of four syllables here. Some make it a Cretic, by doubling the *l*.

43. *Tibi in manu est*. "It is in your own power to prevent that." Comp. iv. 4. 44. — 44. *Non est consilium*. "It is not my intention." Comp. *Andr.* i. 1. 22; Tacit. *Ann.* i. 1. — 45. *Servibo*. An ancient form for *serviam*. — 46. *Quo abis?* [*Exit Pamphilus.*] — *Quæ hæc est pertinacia!* [*Phidippus angrily:*] "How perverse is this!" Comp. ii. 1. 5. — 47. *Dixin', Phidippe*. See ii. 2. 19. — 49. *Adeo inhumanum*. "So very churlish." — 50. *Itan' is nunc*, &c. "Does he now think that I will go cringing to him?" — 52. *Sin alio est animo*. "But if he will not, let him refund her portion, and be off." According to the Roman law, when a marriage was dissolved, except in the case of adultery, the wife's father had a right to demand her portion back; and there is no doubt that this was the custom also among the Greeks, as may be gathered from Apuleius, *Apol.* p. 547. ed. Delph. See Petit. *Leg. Att.* p. 556.

53. *Ecce autem*, &c. "See there now! you are as perverse and fractious as himself." — *Proterve*. For *immoderate*, *superbe*. — 54. *Percontumax*. "Very stubborn." — 55. *Decedet ira hæc*. Comp. v. 2. 15; Curtius, viii. 2. — 56. *Quia paulum*, &c. "Because you have had a little money left you, your minds are so exalted!" *Sublati*

the same as *elati*, or *superbiores et insolentiores facti*. Comp. Livy, iii. 62; Justin, i. 4. See Drakenb. on Livy, ii. 27.—57. *Etiam mecum litigas?* “What! will you quarrel with me too?”—59. *Ut alii*. Supply *viro uxor*. “That she may be wife to another man if she continue not his.” [*Exit hastily, and in great displeasure.*]

60. *Phidippe, ades*. He calls him by name in order to soothe him, and soften his anger.—*Audi paucis*. Comp. *Eun.* v. 8. 37.—*Quid mea?* Supply *refert*: “What does it concern me?”—61. *Postremo inter se transigant ipsi*. “In fine, let them even settle it among themselves, since neither my son nor he takes my advice.”—63. *Quæ dico parvipendunt*. “They little regard what I say.” Comp. *Andr.* iii. 2. 46; *Heaut.* iv. 3. 37.—*Porto hoc jurgium*. “I’ll carry an account of this quarrel to my wife.” Comp. *Andr.* ii. 2. 1.—65. *In eam evomam*. “I will vent all my spleen and anger upon her.” There are few scenes of comedy more truly humorous than the situation and behaviour of the two old gentlemen at the conclusion of this act. The natural but uncommon conduct of Pamphilus; its effect upon Phidippus; the latter’s treatment of Laches, and abrupt departure; and then again the emotion of Laches on the usage he had experienced from his son and his neighbour, are all very pleasant, and must produce an admirable effect in the representation.

ACT IV. SCENE I.

In the last scene Phidippus leaves Laches in a great huff, as being offended at the haughty behaviour of Pamphilus. It is no wonder, if thus disgusted, he resolves to use no constraint with his daughter, but leave it to her own choice to stay or return. But what happens in this scene gives a very different turn to his way of thinking. For coming directly home, after he left Laches, it chanced to be soon after his daughter was delivered, and he overheard the child’s cries: upon which, running to Philumena’s apartment, he finds how it is. Immediately he runs to his wife, and expostulates warmly with her, for concealing a thing of that importance from him; and as it was plainly her design to have destroyed the child, he throws the whole blame of the separation upon her, who, having taken a dislike to Pamphilus, endeavours to withdraw her daughter and make an irreconcilable breach between them. This greatly perplexes Myrrhina, and makes her doubt how far Pamphilus would be able to keep their secret, as another’s child was likely to be bred for his.

Madame Dacier joins this scene to the third act, and assigns verse 7 as her reason for it. The old division, however, seems to be right. This scene brings on a new part of the plot, which occupies the rest of the fourth act. The continuity of the scenes being broken at the departure of Myrrhina, proves nothing, or too much: for Terence often takes that liberty in the middle of an act, and the scene is certainly left vacant by Laches. Besides, Myrrhina does not, as Madame Dacier asserts, leave the house immediately on the entrance of Phidippus, in order to avoid him; but is frightened out of doors by his running to Philumena’s chamber, on hearing the cries of the child.

This, it is most natural to suppose, happened some time after he had returned home; and all these circumstances are with much greater propriety made to fill the interval between the two acts, than huddled into the compass of six lines. Terence, indeed, sometimes runs into that very absurdity; but we need not industriously force him out of his way on purpose to make him guilty of it.

For the metre of this scene, which is a mixture of Tetrameter Trochaics, Catalectic, Acatalectic, and Hypermeter, and Tetrameter Iambics, see Hermann, *Elem. D. M.* pp. 105, 112. Vs. 5 is a Dimeter Iambic.

1. *Perii.* [*Enter Myrrhina hastily.*] — *Quo me vortam?* Comp. *Heaut.* v. 1. 73. — *Quid viro, &c.* Comp. *Eun.* iv. 7. 40. — 2. *Visus 'st.* Comp. iii. 1. 38. — 3. *Ita corripuit derepente tacitus sese.* "He ran so hastily and without speaking a word." For *ita* comp. iii. 4. 9. — 4. *Quod si.* For *nam si*: "but if." — *Id clam me habuisse.* "That I concealed it." *Clam habere* is the same as *celare*. Comp. iv. 4. 35. *Clam* here is an adverb. — 6. *Concrepuit.* Comp. *Andr.* iv. 1. 59. — *Nulla sum.* "I am undone." — 7. *Uxor, ubi me, &c.* [*Enter Phidippus.*] — *Se eduxit.* "She withdrew." Ἐξήγαγεν αὐτήν. Comp. iii. 3. 4. — 8. *Quid ais, Myrrhina?* "Why, how now, Myrrhina? Holla, I say!" [*Myrrhina affects not to see him.*] — *Mihine.* Comp. *Andr.* v. 2. 8. — 9. *Tu virum me, aut hominem deputas adeo esse?* "Do you regard me as your husband, or even as a man?" Comp. *Andr.* iv. 3. 2. — 12. *Taces?* Comp. *Eun.* iv. 4. 28. — *Patrem istuc rogitare æquom est?* "Is that a question for you, who are her father, to demand?"

14. *Neque adeo.* "Nor indeed." Comp. *Plaut. Epid.* ii. 1. 8. — 15. *Nos celare partum.* Comp. iii. 1. 40. He adds *omnes* because he thought the birth had been concealed from Pamphilus also. — 16. *Recte.* This must not be interpreted "happily" or "well delivered;" it respects not the mother but the child; intimating that it was legitimately begotten. Comp. iii. 3. 39; *Heaut.* i. 1. 107. — *Tempore ipso.* The birth of a seven-month child was considered a timely birth among the ancients. Comp. iii. 3. 34. — 17. *Adeon' pervicaci esse animo, &c.* "What! are you of such a perverse disposition," &c. See below, vs. 32. — 18. *Ex quo.* Supply *puero*. — 19. *Potius quam, &c.* "Rather than your daughter should be married to him against your inclination." *Potius* seems to be redundant here, on account of the compound *præoptares* in vs. 17. Comp. *Cic. Pis.* c. 7; *ad Div.* xv. 5. — *Cum illo nupta.* We find the same construction in *Cic. Verr.* ii. 4. 61: *nupta cum eo.* Comp. *Cic. ad Div.* xv. 3; *Plaut. Asin.* v. 2. 20. — 20. *Ego etiam illorum.* "I still thought it had been their fault, while you alone are to blame."

21. *Istuc. i. e. miseram te esse.* — 22. *Cum illum generum cepimus.* "When we accepted him as a son-in-law." *Cepimus* here is generally interpreted by *elegimus*, as in *Virg. Georg.* ii. 230; *Livy*, vi. 28. — 25. *Quamvis causam.* [*Myrrhina aside:*] "Wrong as this reason is, I had much rather he should suppose any reason than the true one." Comp. iii. 3. 22. — 27. *Verum id vitium, &c.* "But I never deemed that to be a vice in youth; for it is natural to them all." Comp. *Andr.* v. 3. 25. *Adulescentiæ.* For *adolescentulis*. — 28. *At pol jam aderit.* Supply *tempus*. Comp. *Juvenal*, vii. 34; *Plaut. Bacch.* iii. 3. 13. *Aderit... oderit.* *Paromæon.* This figure is a great favourite with Terence.

Comp. *Andr.* iv. 4. 38. — *Quoque etiam*. These particles are joined also, v. 1. 8; Cic. *N. D.* i. 22. — 29. *Ut olim te ostendisti*. "As you conducted yourself formerly;" or, "perverse as you showed yourself formerly, so have you unceasingly continued still, that," &c. Comp. *Eun.* ii. 3. 16. — 30. *Ut filiam*, &c. Comp. v. 1. 22. — *Neu.* For *et ne*: "And that the match I made might be annulled." Comp. ii. 1. 3; *Heaut.* v. 3. 5. — 31. *Id nunc res*, &c. Constr. *Hæc res nunc facit indicium, quo pacto volueris id esse factum*: "There's not a circumstance but loudly speaks your evil disposition to the marriage." Comp. *Adelph.* iv. 4. 10; *Phorm.* ii. 3. 85.

33. *Si esset nostro ex usu*. "If it were for our advantage." — 34. *Tun' prospicere potes?* "Can you foresee?" Comp. *Adelph.* i. 2. 47. — *Nostram in rem*. "For our advantage." Comp. ii. 2. 7. — 36. *Quid tum postea?* "Well, and what then?" A formula used in despising things that seem trifling to us. — 37. *Nonne dissimulare nos magis humanum est*, &c. "Is it not more rational that we should conceal our knowledge of it, than endeavour to learn secrets, for which he will hate us?" *Humanum*, "the property of a rational being," "rational." — *Qui*. Adverbially for *quare, quamobrem*. See note on *Andr.* Prol. 6. — 39. *Ab ea sese avellere*. Comp. *Eun.* iii. 3. 14. — 40. *Consuesset*. Comp. *Adelph.* iv. 5. 32. — *Ducerem*. For *æstimarem*. — 41. *Nec satis firmum*. Supply *futurum*: "And that he would not prove sufficiently constant." So *firmæ nuptiæ*, i. 2. 26. Comp. *Andr.* iii. 3. 39. — *Mitte adolescentem*. "Pray have done with the young man." Comp. *Adelph.* ii. 1. 31. — 43. *Si est, ut dicat*. Periphrasis for *quod si dicat*. Comp. iv. 4. 15.

46. *Aderam*, &c. "I was present, by whose advice it was proper that these things should have been settled." Comp. *Eun.* v. 2. 52. *Par* for *æquum*. — *Prospici*. Comp. vs. 34. — 47. *Injussu meo*. "Without my orders." Comp. *Phorm.* ii. 1. 1. — 48. *Interdico*. Comp. *Phorm.* iv. 4. 27. — *Ne extulisse velis*. For *ne efferas*. This is an usual and elegant periphrasis. Comp. Ovid, *Met.* ii. 745; Lucr. ii. 640; Phædr. i. 2. 96. — 49. *Hanc*. [*This is said in bitterness, with reference to Myrrhina.*] — *Qui*. For *ut*, or *quomodo*. — 50. *Edicam ne*. This is contrary to the canon of Donatus: *Edicimus quod jubemus fieri; interdiciamus quod vetamus*. Comp. i. 2. 33; *Eun.* iii. 5. 30. — *Efferri*. Supply *puerum*. — 51. *Nullam me miseriorem*. Comp. *Andr.* i. 5. 10. — 52. *Ut hic laturus hoc sit*. "How he will bear it, if he shall discover this affair as it actually is," &c. Comp. ii. 2. 19. *Hic*. Phidippus. — *Ut siet*. Comp. iii. 3. 32. — 54. *Qua via*. For *qua ratione*. Comp. i. 1. 16. — *Sententia ejus*. That the child should be brought up. The grandmother had determined that it should be exposed, iii. 3. 40.

55. *Unum ex plurimis*. "The greatest of all my misfortunes," &c. — 56. *Cui*. For *cujus*: "The quality of whose father we know not." — 57. *Compressa*. Comp. v. 3. 30; Livy. i. 4. — *Forma nosci non quita est*. "His person could not be discerned." Comp. v. 3. 24. *Quita est* is an ancient form for *quivit*. *Nequitur* occurs in Sall. *Jug.* c. 31: *Quicquid sine sanguine civium ulcisci nequitur*. *Ulcisci* is used passively, and *nequitur* is the passive form put by an archaism for *nequit*. Comp. Plaut. *Rud.* iv. 4. 20. — 58. *Qui post posset*. The first *qui* in this verse must be translated "whereby." See note on *Andr.* Prol. 6. — 59. *Ipse eripuit vi annulum*. A preparation for the catastrophe; for

the ring produces the discovery. This preparation being made by a soliloquy, which tells the circumstance directly to the audience, is not so artful as might be expected from Terence. Comp. v. 3. 23. — 60. *Orata nostra*. Comp. iii. 3. 25. — 61. *Alienum puerum*. This is properly said of an illegitimate child. Comp. iv. 4. 27.

ACT IV. SCENE II.

In this scene Pamphilus is introduced in conversation with his mother. She had been told by Laches of the declarations he had made in her favour, and, resolved not to yield to him in point of generosity, proposes to retire into the country, and leave him at liberty to take home his wife. This offer, which she thought would be well received, is altogether inconsistent with his views, as it deprives him of a pretence for separating from Philumena; and, therefore, he earnestly urges her not to think of it.

The meter is Tetrameter Iambic Acatalectic.

2. *Propter meos mores*. "On account of my ill-humour." Comp. iii. 5. 28. — 3. *Itaque*. For *et ita*. Comp. ii. 1. 10. There is a great deal of tenderness and affectionate regard in this form of swearing. Some commentators, however, seem not to have thoroughly understood the force of it. The real meaning is: "So may you in every thing answer my hopes:" *i. e.* So may I receive from you all that joy and consolation, which a mother hopes for and desires from a son. — *Mē Dī ā*. in this verse is a dactyl. — 4. *Ut nunquam sciens commerui*. "As I never willingly committed any wrong towards her." Comp. iii. 5. 36. A similar mode of affirmation occurs in Cic. *Att.* v. 15: *Ita vivam, ut maximos sumtus facio*. — *Merito ut caperet, &c.* Constr. *Ut odium mei merito caperet illam*: "That she should conceive hatred against me." Comp. ii. 1. 22. — 5. *Teque ante quod, &c.* Constr. *Quodque ante rebar, te me amare, ei rei fidem firmasti*: "And as I always heretofore believed that you loved me, you have this day confirmed my belief in that idea." — 6. *Tuus pater narravit*. Comp. iii. 5. 32. — *Me habueris præpositam*. For *me præposueris*: "How much you held me dearer than your love." So *occultum habere*, Sall. *Cat.* c. 23. Comp. *Eun.* ii. 3. 93. — 7. *Amori*. For *uxori*. Comp. Val. Flac. vi. 121; Curt. ix. 6. 17. — *Certum est*. "I am resolved." — 8. *Ut apud me, &c.* "That you may learn that with me are laid up rewards for filial piety." A passage very similar to this occurs in Plaut. *Poen.* v. 4. 17. Rewards are properly said *poni* and *præponi*. Comp. Sall. *Catil.* c. 20; Virg. *Æn.* v. 292; and see Drakenborch on Livy, xxxix. 16.

9. *Vobis*. "For Philumena and yourself." — 10. *Certo decrevi*. *Certo* is here added to show that her resolution is firmly taken. — 11. *Neu*. For *et ne*. — *Reliquā*. Four short syllables. Some read *reliqua* as a dactyl, which answers the same purpose; others double the *l*, (*relliqua*). — 13. *Illius stultitia victa*. "Compelled by her folly." Comp. *Heaut.* i. 1. 62. — 14. *Neque sinam, ut, &c.* "Nor will I suffer, that those who wish us ill, should say it was caused by my obstinacy, not by your gentleness." Comp. *Adelph.* ii. 1. 14. *Maledictum velit for maledicere velit*. So, *consultum velit*, Cic. *Off.* iii. 27. — 15. *Mea pertinacia*. Comp. iii. 5. 46. — *Modestia*. Comp. i. 2. 90; iii. 5. 28.

Adelph. v. 8. 7. — 17. *Mea causa.* Comp. *Eun.* v. 8. 40. — *Nil pol jam, &c.* "Those things have no allurements for me now." — 18. * *Dum ætatis tempus tulit.* "Whilst my age permitted," i. e. while I was young. *Ætatis tempus* for *ætas*. Comp. *Andr.* i. 2. 17. Or, *ætatis tempus* may be rendered "the season of youth." Comp. *Cic. Off.* ii. 13. — *Perfuncta satis sum.* "I have sufficiently done with them." "I had my share." *Perfunctus* sometimes has the signification of *usus*. Comp. *Cic. ad Div.* iv. 5. — *Satias jam tenet, &c.* "My love of such pursuits is turned to loathing." Comp. *Eun.* v. 5. 3. The same expression occurs in *Æschines, Dial.* iii. 13. "Ἄλῃς ἔσχον τοῦ βήματος." — 19. *Studiorum.* Comp. *Andr.* i. 1. 29; *Plaut. Merc. Prol.* 40. — *Ut ne cui mea longinquitas ætatis.* Comp. *Phorm.* ii. 1. 84; ii. 3. 68. *Ut ne.* For *ne*, as is usual in Terence. "That no one may regret my lengthened life." The idea of the long life of a step-mother being odious to her family, is applied in a very beautiful and uncommon manner by Shakespeare:

"Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but, oh, methinks, how slow
This old moon wanes! She lingers my desires,
Like to a step-dame, or a dowager,
Long withering out a young man's revenue."

M. N. Dream, Act I. Scene I.

Longinquitas, used here to denote the length and duration of life—as in *Livy*, v. 15; vii. 29; *Propert.* i. 6. 27—is more usually applied to place. — 21. *Hic video me esse invisam.* Though *Sostrata* industriously endeavours to stifle her resentment, yet, in spite of herself, some little indignation, arising from a sense of the ill-usage she has received, will mix in what she says: which the poet has purposely thrown into her discourse, in order to paint the manners and express character. — *Invisam.* Menander: Πικρόν ἐστὶ θρέμμα γέρων ἐν οἰκίᾳ μένων.

22. *Omnes causas præcidam.* "I shall remove all causes." So *spem præcidere*, *Cic. Verr.* i. 7; ii. 62. — 24. *Volgus mulierum.* Comp. *Andr.* iii. 4. 4. — *Quod male audit.* "For which the generality of women are calumniated." This alludes to what had been said by *Laches*, ii. 1. 4. *Quod* for *propter quod*. For *male audit*, see *Phorm.* *Prol.* 20; ii. 3. 12. — 25. *Absque una hac.* "Except in this one thing." A comic expression, wherein *absque* stands for *nisi*, "if not," "but for," "except." Comp. *Phorm.* i. 4. 11. *Pamphilus* is affected with the complaisance which his mother shows him, and, at the same time, is warmly attached to *Philumena*. He therefore says, that with so good a mother, and so amiable a wife, he must have been the happiest man in the world, but for this unlucky accident. — 27. *Non tute, &c.* "Will you not make up your mind to submit to a single inconvenience, considering the general character of young wives, if every thing else be according to your wish?" *Pamphilus* had just said that he was happy, but for one thing. His mother, who is a stranger to his real thoughts, imagines that he complains of his wife's temper, because it could not agree with hers. She therefore tells him, that he ought not to suffer a thing of that nature to destroy his happiness in other respects, as nothing is more common in a young wife, than to contract a dislike to her mother-in-law. — *In animum induces.* Comp. ii. 2. 22; *Heaut.* *Prol.* 49.

28. *Si cetera, &c.* Comp. *Adelph.* i. 2. 59. — *Itaque.* For *et ita.*
 — 29. *Da mi hanc veniam.* “Grant me this favour.” Comp. *Andr.*
 v. 3. 30. — *Væ misero mihi.* Comp. *Andr.* ii. 1. 2. — 30. *Hæc res me*
male habet. “This affair grieves me.” Comp. *Andr.* ii. 6. 5.

ACT IV. SCENE III.

Laches, who had overheard all that passed in conversation between his wife and son, here joins them, and urges Sostrata to execute her design without delay. Pamphilus interposes, and would prevent it, but in vain; the old man is inflexible. While they are thus engaged, Laches observes Phidippus coming out to them, which interrupts their conversation.

Of this scene, the first and sixteenth verses are Tetrameter Iambics Catalectic; verses 2, 3, Tetrameter Iambics Acatalectic; vss. 4, 5, 8, 10—14, Tetrameter Trochaics Catalectic; vs. 6, a Trimeter Iambic; and vss. 7, 9, Tetrameter Trochaics Acatalectic. Verse 15 is a Dimeter Iambic.

1. *Procul hic stans.* “Standing just here.” — *Sermonem accepi.* Supply *auribus.* Comp. iii. 3. 3. — 2. *Istuc est sapere.* “This is wisdom.” Comp. *Eun.* iv. 7. 12. — *Qui, ubicumque, &c.* “How to be able to incline your mind, when occasion requires,” &c. *Qui for ut, or quomodo, or qua ratione.* Comp. *Andr.* Prol. 6: or *qui possis* may be considered as put for *posse.* *Animum flectere.* Comp. Virg. *Georg.* iv. 516: *Nulla Venus, nullique animum flexere hymenæi.* — 4. *Fors fuat pol.* “Fortune, perhaps, may prove favourable.” The ancients sometimes used the verb *fuat* for *sum*: and we have an instance in Virgil, *Æn.* x. 108: *Tros Rutulusve fuat.* The above is according to the interpretation of Donatus, who is followed by Ruhnken and many others. It is more likely, as Schmieder observes, that *fors fuat* is a sarcastical repetition of *fortasse* in the speech of Laches,—“perhaps so!” *Fors fuat* for *fors sit*, i. e. *forsit*, the same as *fortasse.* *Fors fuat* for *fortasse* occurs in Sidon. *Apol. Epist.* ix. 7, and in Auson. *Epist.* 16. Colman renders it, “And let it be!” with this remark: Madame Dacier refines prodigiously on these three words, and supposing great difficulty in them, explains them by a very long periphrasis. Donatus seems to consider them mere words of assent, agreeable to the mild character of Sostrata; and if I might venture to correct a French translation, I would say that Madame Dacier might have rendered them more properly by the common expression of *à la bonne heure!* Patrick translates these words, “It may be so, perhaps,” supposing Sostrata to have answered in a huff.

5. *Compone.* “Pack up.” Comp. *Plaut. Mil.* iv. 7. 21; *Petron.* c. 99; and see Broukhus. on *Propert.* i. 9. 13. — 6. *Dixi.* “I have done,” i. e. I am resolved, and determined to be obeyed. Comp. *Phorm.* ii. 3. 90. — *Ita ut jubes, faciam.* Thus a slave answers in the *Eunuchus*, ii. 1. 1. Comp. *Eun.* i. 2. 94. [*Exit Sostrata.*] — *Pater.* [*Pamphilus in a supplicating tone.*]

8. *Etiam.* Comp. *Andr.* i. 1. 89. — *Quid est?* &c. “How is that? And pray what would you do, but take her back again?” — 9. *Equidem cupio, &c.* “’Tis what I wish for, and can scarce forbear.” Comp. *Eun.* v.

2. 20. We are here to call to mind the character of Pamphilus, who was passionately fond of his wife, and who, notwithstanding the late discovery, still found himself strongly inclined to take her back. He feels in his breast a violent struggle betwixt love and shame. Hence his answer to his father, so fond, passionate, and affecting. — 10. *Sed non minuam, &c.* “But I will not alter what I first designed.” Comp. *Andr.* ii. 3. 18. — *Ex usu quod est, id persequar.* “I will follow that which is best.” Comp. *iv.* 1. 33; *Eun.* v. 8. 47. *Persequar* for the simple *sequar*. Comp. *Adelph.* iii. 4. 54. — 11. *Concordes magis.* Supply *Sostrata et Philumena*.

12. *Nescias.* “You don’t know that,” *i. e.* whether *Sostrata* and *Philumena* will, or will not, be friendly with each other. — *Verum tua refert nihil.* “But it is of no importance to you, whether they be friendly or not.” Comp. *Eun.* ii. 3. 29. Could we prove *mea* here to be a dissyllable, and not a contraction by synæresis, it would be an important point gained with regard to syntax. See note on *Phorm.* iv. 5. 11. Grammarians are in doubt whether *mea, tua, sua, &c.* after *refert* and *interest*, be ablatives feminine, or accusatives neuter plural. I once thought that, joined with *refert*, they were nominatives feminine, and accusatives neuter when construed with *interest*; that is, *mea refert* being the same as *mea res fert*, and *mea interest* equivalent to *est inter mea negotia*, or *interest ad mea negotia*; for in Cicero we find *ad nostram laudem interest*, “it is important with regard to.” We find however in Plautus, *mea refert gratia*; and in the *Phormio*, v. 7. 47, if the reading be correct,

Etiam dotatis soleo. CH. *Quid id nostra?* PH. *Nihil.*

But here in some editions the reading is,

Quid istud nostra? PH. *Nil.*

— 13. *Quando hæc aberit.* “When *Sostrata* is gone into the country.” — *Hæc ætas, &c.* Supply *senilis*. “We old folks are odious to the young.” Comp. *Heaut.* iii. 3. 41.

14. *E medio.* “From amongst you.” This I conceive to be the author’s meaning. Donatus doubts whether he meant *e vita* or *ex urbe*. — *Nos jam fabula sumus.* “We are now become a by-word, *The old man and the old woman*.” Donatus imagines this to allude to the ancient manner of writing in fables, which very often began in these words, *γέρων καὶ γράυς, senex atque anus*. Thus in Plautus we meet with one who begins a story in these words: *Fuit olim, quasi ego sum, senex*. See Muretus, *Var. Lect.* xviii. 18, p. 468. Schirach (*Clav. Poet. Class.* under the word *fabula*,) interprets it thus: “We have now become, in consequence of our age, the scorn and jest of every one.” Ruhnken: “We are held in scorn and contempt.” The ancients, he adds, called every thing they despised, persons as well as things, *fabulæ* and *nugæ*. — 16. *Per tempus.* Comp. *Andr.* iv. 4. 44. — *Accedamus.* Comp. *Adelph.* iii. 2. 11.

ACT IV. SCENE IV.

While Pamphilus and his father are engaged in conversation, they see Phidippus coming out; and, going up to him, find him in a

very different disposition from that in which he was the last time they met. He has now discovered his daughter's situation; and, instead of thinking Pamphilus in fault, lays all the blame upon his wife. Laches again is overjoyed to hear he has got a grandson, and urges his son more than ever to take back his wife. But this, instead of being any weight, is now an argument against it. For however he might have been prevailed on to overlook what had happened to Philumena, so long as it might be kept secret, yet he could by no means resolve to submit to the meanness of bringing up another man's child. His obstinacy provokes his father, who, not knowing the true reason of it, and imagining it was owing to his old passion for Bacchis, falls upon him with severe and bitter reproaches, till at length Pamphilus, not knowing how to defend himself, withdraws. Upon this the old men consult between themselves what is best to be done; and, persuaded that they have hit upon the true reason of his aversion to Philumena, resolve to send for Bacchis, and by promises or threats to prevail on her not to entertain Pamphilus, nor to receive his visits.

This scene consists of Trimeter Iambics.

1. *Tibi quoque, &c.* We have seen before how much Phidippus was provoked with his wife. Here he is seen coming out and talking with Philumena, who is within. He professes himself displeased with her too, though he owns her fault was less, and admitted of some excuse from her mother's instigations. — 2. *Graviter. For vehementer. — Factum turpiter.* Donatus supplies *quod abscesseris domo mariti.* — 3. *Etsi tibi causa est.* "Though you have some excuse for this affair." Comp. *Phorm.* ii. 1. 4, 7. *De hac re for quod attinet hanc rem.* — 4. *Huic vero nulla est.* "But for your mother there is no excuse." — 5. *In ipso tempore.* Comp. *Andr.* v. 6. 10. — 6. *Quid respondebo his?* [*Pamphilus aside:*] "How shall I excuse myself to these?" Comp. *Heaut.* iii. 3. 49. — *Aut quo pacto hoc operiam?* "Or how shall I conceal this secret?" The common reading was *aperiam*; which Colman translates, "How shall I explain?" with this note: Bentley and Madame Dacier, (he might have added Rivius,) convert this to *operiam*, "How shall I hide it?" I see no occasion for the alteration. Pamphilus did not mean to divulge the secret; but in his present embarrassment he might easily be perplexed how to assign plausible reasons for his way of acting.

8. *Minus jam quo, &c.* Anastrophe and tmesis, for *quo minus jam redeat.* — 9. *De his rebus.* See vs. 3. — *Commeruit.* Comp. *Andr.* i. 1. 112. — 11. *Mutatio fit.* [*Pamphilus aside:*] "The case is altered." — *Ea nos perturbat.* "She confounds us." Comp. *Andr.* iii. 4. 22. Perhaps for *nos* we ought to read *res.* — 12. *Dum ne reducam.* [*Pamphilus aside:*] "So that I may not take Philumena home again, let her still disturb as much as she pleases." *Quam velit for quantum velit.* Comp. *Cic. Nat. Deor.* ii. 17; *pro Cœl.* c. 26. — 13. *Ego, Pamphile, &c.* Comp. *Andr.* i. 1. 8. — 15. *Sin est, &c.* "But if it is the case, that you are otherwise inclined, however, take the child." According to the law of the Athenians, the male child always followed the father. — 16. *Sensit peperisse.* [*Pamphilus aside:*] "He knows of her delivery. Confusion!" Pamphilus foresaw the consequence of the discovery that Phidippus had made. He must either disclose the secret he had so faithfully promised to conceal, or submit to the redoubled importunity of his father, to take back his wife, and bear a

load of reproaches for persisting in a refusal. No wonder then if he here discovers so much uneasiness and perturbation. — 21. *Quid mulieris*. “What kind of woman have you for a wife?” *Quid* with a genitive is often expressive of contempt. Comp. *Eun.* iii. 4. 8; v. 1. 17. — 22. *Quibus moratam moribus?* “Endowed with what disposition?” Comp. *Livy*, xxvi. 22; xlv. 23. — 23. *Nosne hoc celatos tamdiu?* Supply *oportuit*: “Ought we to have been unacquainted with this so long?” *Celatus* means not only the thing concealed, but also the person from whom it is concealed. Comp. *Cic. pro Cluent.* c. 66. *Hoc*, the pregnancy of Philumena. — 24. *Videtur*. The indicative for the subjunctive. Comp. *Eun.* iii. 3. 23.

25. *Non mihi*, &c. Comp. iv. 2. 30. — 26. *Etiam si dudum*, &c. [*Pamphilus aside*:] “Although my mind was in suspense before, my doubts all vanish now. I’ll ne’er recall her, since she brings home with her another’s child.” *Sequitur puer*, a metaphor from cattle. Comp. *Hor. Od.* i. 23. 11. — 28. *Nulla jam consultatio’st*. Supply *de reducenda uxore*. “Now there is no room for choice.” Comp. *Andr.* ii. 3. 26. — 29. *Perii*. [*Pamphilus aside*:] “Confusion!” — *Hunc videre*, &c. Comp. *Adelph.* iii. 3. 30. — 30. *Cum ex te*, &c. Comp. *Virg. Æn.* iv. 327. — 31. *Nullus sum*. [*Pamphilus aside*:] “I am undone.” — 34. *Satis certo scio*. Comp. *Heaut.* i. 1. 19. — 35. *Non clam me haberet*. “She would not have kept this thing concealed from me.” — 37. *Neque conventurum*, &c. “And I think that we never can agree hereafter.” Comp. i. 2. 103. — 38. *Quamobrem reducam?* Comp. iii. 5. 3. — *Sua*. For *ejus*. Comp. v. 4. 6; *Virg. Æn.* iv. 633; *Sanct. Min.* ii. 12. — 40. *Censen’, te posse*, &c. Comp. *Adelph.* iv. 2. 40. — 41. *An quia*, &c. [*Ironically*:] “Or is it because the men are ne’er to blame?”

43. *Remissan’ opus sit*, &c. “Whether you think proper to part with her, or call her home.” Comp. i. 2. 12; iii. 5. 17. The particles *ne*, *ne* are put here for *ne an*. Comp. *Tibull.* iv. 5. 20. *Remissa*. For *repudianda*. The Bipont editors say, “Whether she be sent back by us, or brought home by you.” But this seems to be opposed by vss. 45 and 47. *Opus sit vobis*. Literally, “advantageous to you.” Comp. *Cic. de Orat.* ii. 10. *Perizon.* *Sanct. Min.* iv. 15. — 44. *In manu non est*. “Is not in my power.” Comp. iii. 5. 43. — 45. *Neutra in re*, &c. “In either case, whether you divorce her, or bring her back, I will not put any obstacle in your way.” — 46. *Quid faciemus*. Comp. *Eun.* v. 1. 21. — 47. *Quicquid futurum’st*, &c. “Whatever may happen with respect to his wife, you may surely send him back his son.” — 48. *Quem ipse neglexit pater*, &c. “I educate a child, whom his own father has abandoned!” Donatus on this passage takes notice of a reading which entirely changes the sense, *quem ipsa neglexit, pater*; “Shall I, father, take care of a child, whom the mother herself has abandoned?” But the other reading is certainly the best. It is full of passion, and is strongly descriptive of the situation of Pamphilus. There is indeed an objection that may be offered, from a supposition that this were betraying Philumena. But we are to imagine it a start of passion, and that Laches, totally ignorant of the secret, catches at the last words *ego alam?* “I educate him!” which the actor might deliver with greater energy than the preceding. — 49. *Quid dixti?* Comp. *Andr.* iii. 4. 14. — *Eho! an non*, &c. [*This is said in anger.*]

50. *Prodemus*. “What! shall we expose him?” Comp. *Heaut.* iii.

i. 70: *Adelph.* iv. 5. 58. — *Quæ hæc amentia est?* Comp. iii. 5. 46. — 51. *Enimvero.* [With vehemence,] “Really,” This particle is often used in passionate affirmation. Comp. *Heaut.* v. 5. 1. — 53. *Ignarum censes,* &c. “Do you think I am ignorant of the cause of these tears?” Comp. iii. 2. 20; iii. 3. 25. — 54. *Aut quid,* &c. “Or why you are thus so immoderately disturbed?” *Solicitere* for *commovere*, or *perturberis.* — 55. *Te propter tuam matrem,* &c. It does not appear that Pamphilus said this on the stage, unless it may be conjectured from what he said, iv. 3. 11. — 59. *Alteram.* Supply *causam.* — 60. *Erras, tui animi si,* &c. “You are mistaken if you think me blind to your intentions.” Comp. *Heaut.* i. 1. 53. — 61. *Aliquando tandem,* &c. The more usual order is *tandem aliquando*: “That you might at length bring home your stray affections to your wife, how long a time to wean you from your mistress did I allow?” Comp. *Andr.* iii. 2. 12. — *Huc.* For *ad uxorem.* — *Animum ut adducas.* Comp. v. 3. 38. — 62. *Quam longum spatium.* Comp. *Andr.* i. 2. 11; *Livy,* i. 37.

63. *Sumtus quos fecisti.* Comp. *Heaut.* v. 1. 57: *Adelph.* v. 3. 21. — *Æquo animo tuli.* Comp. *Andr.* ii. 3. 23. — 64. *Oravi tecum.* An ancient expression for *oravi te*, as in *Plaut. Rud.* iii. 4. 68, unless we arrange the words otherwise, *egi tecum atque oravi.* Comp. *Eun.* iii. 3. 8; *Heaut.* iii. 3. 34. — 65. *Tempus dixi esse.* “I told you it was now high time to marry.” — *Impulsu duxisti meo.* This we have already learned from *Parmeno*, i. 2. 46. — 66. *Fecisti ut decuerat.* Comp. *Andr.* ii. 5. 10. — 68. *Cui tu obsecutus.* “In compliance with whom,” i. e. to gratify *Bacchis.* — *Facis huic adeo,* &c. “You now in fact heap insult on your wife.” Comp. *Cic. Verr.* vi. 64. — 69. *Te revolutum denuo.* “That you are relapsed again.” Comp. *Cic. Att.* xiii. 26; *II. Peter*, ii. 22. — 71. *Causas ad discordiam.* “Pretexts for quarrelling with your wife.” — 72. *Cum illa.* “With *Bacchis.*” Comp. *Andr.* v. 3. 18. — *Testem hanc,* &c. “When you shall have removed this witness from you.” Comp. *Adelph.* iv. 2. 14. — *Hanc.* *Philumena.* — 73. *Sensitque adeo uxor.* Comp. *Eun.* i. 1. 21. — 76. *Cedo.* “Tell me.” — 78. *In culpa non est.* “Is not to blame.” Comp. *Cic. ad Div.* x. 26. — *De matre.* “With respect to the child’s mother.” Comp. *Adelph.* iii. 3. 83.

79. *Omnibus modis,* &c. Παντάπασι δυστυχῶ. [*Pamphilus to himself.*] — *Nec, quid agam, scio.* Comp. *Adelph.* v. 3. 3. — 80. *Concludit.* “Encloses me,” i. e. presses and urges. A metaphor from taking wild beasts in toils. Comp. *Andr.* ii. 3. 12. — 81. *Promoveo parum.* Comp. *Andr.* iv. 1. 17. — 83. *Mi adjutrix socrus.* See iii. 3. 40. [*Exit Pamphilus.*] — 85. *Esse apud sese?* Comp. *Andr.* ii. 4. 5. — *Sine.* “Well, be it so.” Comp. *Eun.* i. 1. 20. — 86. *Puerum mihi cedo.* “Send home the child to me.” — 87. *Uxor.* *Myrrhina.* Comp. *Ovid, Fast.* iii. 502. — 88. *Amaræ mulieres sunt.* *Menander*: Φύσει γυνὴ δυσήγιόν ἐστι καὶ πικρόν. Comp. *Ovid, Art. Am.* ii. 373. *Amaræ sunt* for *irascuntur*, or *infensæ sunt.* — 89. *Propterea hæc ira ’st,* &c. “Her present resentment is on this account: she told me so herself.” In fact, *Myrrhina* had said to her husband, that she could not bear that her daughter should be married to a man, *qui,* &c. (iv. 1. 24,) and *Phidippus* makes no doubt but his wife talked thus because *Philumena* had complained to her upon that head. Wherefore, finding that the father, too, openly owned the thing, and charged his son with it, he no longer

questions the truth of it, and is persuaded that it must be the cause of his wife's disgust. — 90. *Hoc præsente*. "In the presence of Pamphilus." Comp. vs. 52. — 91. *Neque illi credebam primo*. Because *amaræ mulieres sunt*. — *Verum*. For *veritas*. — 92. *Huic*. For *hujus*.

93. *Quid ergo agam?* Comp. *Adelph.* v. 3. 3. — 94. *Hanc*. Bacchis. [*This is said in contempt.*] — 95. *Oremus*. Comp. Virg. *Æn.* vi. 124. — *Accusemus gravius*. Thus *graviter iratus*, vs. 2. — 97. *Eho! curre, puer*. [*Here a boy is supposed to make his appearance on the stage.*] Comp. *Adelph.* iii. 2. 56. — 98. *Evoca*. Supply *eam*. [*Exit Boy.*] — 99. *In hac re*. In this interview with Bacchis. — 100. *Jamdudum dixi*. Comp. vs. 14. — 101. *Manere*. "To be firm and lasting." Comp. vs. 13. — 102. *Ut possit*. Supply *manere*. — 103. *Sed vin' adesse*, &c. "But would you have me present at your conference with Bacchis?" Phidippus utters these words with an air of disinclination to be present at this conference; and the characters are well sustained in this instance: for it would not become him to discourse coolly with a courtesan, whom he supposed to be the seducer of Pamphilus from his daughter, although he might very properly advise such a conversation, as conducive to the peace of both families. — 104. *Immo vero*, &c. "No: go seek a nurse for the child." [*Exit Phidippus.*]

ACT V. SCENE I.

The two old men in the last scene had agreed to send for Bacchis, whom they suspected to be the cause of Pamphilus's refusing so obstinately to take back his wife. Phidippus, meantime, goes to look for a nurse, and Laches is left to discourse with Bacchis, who here comes upon the stage wondering what the old man can want with her. She, indeed, suspected the matter; and, conscious that she had given no encouragement to Pamphilus, was resolved to vindicate him, and, if possible, to remove every suspicion he might lie under on her account. Accordingly she enters upon the task with great warmth and friendship, and succeeds so far as to gain credit with Laches, who further requests her to go in to the women themselves, and use her endeavours to remove all their jealousies.

Of this scene verses 1—4, 17, 18, are Tetrameter Iambics Acatalectic; vs. 5, a Dimeter Iambic Catalectic; vss. 6—16, 20, 21, Tetrameter Iambics Catalectic; vs. 19, a Trimeter Iambic; and vss. 22—41, Tetrameter Trochaics Catalectic. The last three feet of vs. 41 are carried to the commencement of the next scene.

1. *Non hoc de nihilo'st*. [*Enter Bacchis, attended by her women.*] " 'Tis not for nothing Laches wants to meet me." *De nihilo* for *sine causa*. Comp. Plaut. *Truc.* iv. 2. 56; Propert. ii. 13. 52; Livy, xxx. 29. *Me conventam esse* for *me convenire*. See note on iv. 2. 14. — 2. *Nec*. For *et non*: "And I am not much mistaken, if what he wishes be what I suspect;" or, "I am very much mistaken if I do not suspect what he wants." To *fallit* supply *animus*, from *Heaut.* iv. 1. 1. — 3. *Videndum est*. [*Laches to himself:*] "I must take care, lest, through my anger, I obtain less from her than I otherwise might." *Videndum* for *providendum*, or *cavendum*. Comp. *Heaut.* iv. 3. 16. *Propter iram* the

same as *ex ira*. — *Hinc*. “From this Bacchis.” Comp. *Adelph.* iii. 3. 7. — 4. *Aut ne*, &c. “Or lest I treat her over-harshly, which might be better hereafter not to have done,” i. e. of which I may hereafter repent, as Donatus and Ruhnken explain these words. — 5. *Aggrediar*. “I will go and accost her.” Comp. *Eun.* iii. 5. 9. — 7. *Quid sit*. Supply *rei*, as in the *Heaut.* iv. 4. 21. — *Quapropter*, &c. Comp. iv. 4. 94. — 8. *Ego pol*. Supply *non solum miror, sed*. The particle *quoque* is redundant. Comp. iv. 1. 28; Virg. *Æn.* i. 9. — *Timida sum*. For *timeo*. — 9. *Mores facile tutor*. “My conduct I can fully justify.” Comp. v. 3. 38; *Adelph.* ii. 1. 6.

10. *Si vera dicis*. Comp. *Eun.* i. 2. 23. — 11. *Ut non siet peccato*, &c. *Peccato* here is an ablative absolute, for *si quid peccatum fuerit*. A similar passage occurs in Cic. *Agrar.* ii. 2. Comp. Livy, ix. 30; Vell. Paterc. ii. 107; and see Perizon. on Sanct. *Min.* iv. 4, note 86. — 12. *Magis cautius*. *Magis* is sometimes added by pleonasm to comparatives. See Scaliger on Virg. *Cul.* 78, and Drakenb. on Livy, ix. 7. — *Ne temere faciam*. Comp. *Andr.* i. 2. 34. — 13. *Bonas*. “Honest women.” — 14. *Inscitum*. “It is unwise.” Comp. *Andr.* iii. 2. 6. — 15. *Est magna*, &c. The substance of this verse is contained in three words, *Habeo tibi gratias*. — 16. *Nam qui post factum*, &c. A similar sentiment occurs in the *Adelphi*, ii. 1. 12. — 17. *Receptas*. “You are in the habit of receiving.” Comp. *Adelph.* v. 3. 13. See Hermann, *Elem. D. M.* p. 113. (*Glasg.* 1817.)

18. *Sine dicam*. So in the *Andria*, iii. 5. 16. — *Vostrum amorem pertuli*. This he mentions to his son more freely, iv. 4. 62, 63. To this Bacchis was about to reply, when Laches interrupted her with *Mane*, &c. “Hear me out.” Perlet thinks Bacchis was about to retire. — 19. *Etiam*. For *adhuc*. Comp. *Heaut.* iv. 4. 20. — 20. *Quære alium*. Comp. *Phorm.* ii. 1. 67. See Burmann on Petron. c. 79. — *Dum tempus consulendi est*. “Whilst your youth permits.” — 21. *Nam neque ille*, &c. “For he will not always be of this fond mind towards you, nor you for ever in your present bloom.” *Ætatem* for *per ætatem*. — 22. *Quis id ait?* “Who tells you that I still receive the visits of Pamphilus?” This is a form of denying a charge. *Ait* sometimes implies a falsehood. Comp. *Adelph.* v. 8. 7. — *Mene?* Supply *receptare filium* from vs. 17. — *Et filiam*, &c. “And therefore has taken her daughter home.” — 23. *Extinguere*. This is a mere invention of Laches. Comp. iii. 3. 40. — 24. *Alid*. For *aliud*. Constr. *Si aliud scirem sanctius quam jusjurandum, qui possem*, &c. — *Qui*. “Whereby.” Comp. *Andr.* Prol. 6. — 25. *Sanctius, quam jusjurandum*. An oath with the ancients was the most solemn confirmation that could be given to the truth of any thing, beyond which no attempt was made to gain credit. Comp. Cic. *Off.* iii. 31. — 26. *Segregatum habuisse*. For *me segregasse*. Comp. iv. 2. 6. — *Ut*. “As soon as.” On this passage Colman makes the following remark: How shall we reconcile this solemn protestation of Bacchis to a passage in the first act? (i. 2. 82.)

PH. *Quid interea?* *ibatne ad Bacchidem?* PA. *Quotidie*.

Are we to suppose that Bacchis, who behaves so candidly in every other instance, wantonly perjures herself in this? or, that the poet, by a kind of infatuation strangely attending him in this comedy, flatly contradicts himself? To this remark we may reply, that the assertion alluded to in the first act, was made by a talkative slave, who, we may naturally

suppose, spoke from conjecture, and knew nothing with certainty, at least with regard to Bacchis's conduct towards Pamphilus, after his marriage.

27. *Sodes*. Comp. *Andr.* i. 1. 58; *Phorm.* v. 7. 28. — *Cedo*. "Tell me." — 29. *Exple animum iis*. "Satisfy their minds, and clear yourself from this accusation." Comp. v. 2. 19; *Andr.* i. 2. 17; *Cic. pro Dom.* c. 17. *Crimine* for *criminatione*. See Drakenborch on *Livy*, vi. 15. — 30. *Si esset alia ex quæstu hoc*. "Any other whatever of my calling." Comp. *Adelph.* iv. 7. 29. — 31. *Ut de tali causa, &c.* "To appear upon the same occasion before a married woman." Terence pushes the honesty of Bacchis so far, that he finds himself under the necessity of offering an apology for the novelty of her character, lest the reader should charge him with offending against probability. — 32. *Falsa fama suspectum*. "Suspected on a false report." Comp. v. 2. 11; v. 3. 22. — 33. *Nec leviozem vobis*. Here we must supply *volo*. *Nec volo* the same as *et nolo*. — *Leviozem*. "Rather inconstant." — *Quibus est minime æquom*. Supply *levem videri*: "To whom it is not just that he should appear inconstant." — 34. *Meritus*. Supply *sic*: "For he has deserved so well of me." Comp. iii. 5. 37; *Andr.* i. 5. 46. — *Quod queam*. "To the utmost of my abilities." *Quod* for *quantum*. — 35. *Facilem benevolumque, &c.* "Your conversation has gained you my good will." — 36. *Nam non solæ, &c.* "For not these women only thought that you still received the visits of Pamphilus." Comp. vs. 17. *Hæc* is an archaism for *hæ*. — 37. *Præter nostram opinionem*. "Otherwise than we supposed," *i. e.* innocent of the charge brought against you. Comp. *Andr.* ii. 6. 5; v. 3. 8; *Phorm.* v. 8. 59. — 38. *Porro*. "For the future." — 39. *Aliter si*. Aposiopesis, as in *Virg. Æn.* i. 135. Comp. *Heaut.* i. 2. 25. — *Ne ægre quicquam, &c.* Constr. *Ne quicquam audias ex me, quod ægre tibi sit*: "That I may not say any thing offensive to you." Comp. iii. v. 65. — 40. *Verum hoc te moneo, &c.* "But I give you this advice; rather experience what a friend I am, and what I may do for you, than what an enemy." — 41. *Periculum facias*. Comp. *Andr.* iii. 3. 33; *Eun.* iii. 2. 23; *Heaut.* i. 2. 36.

ACT V. SCENE II.

In this scene, while Laches and Bacchis are jointly contriving how to make up matters between the disagreeing parties, and remove all jealousies and suspicions, Phidippus appears with the nurse. Laches informs him of what has passed, and of the innocence of Bacchis: which he, not too forward to believe at first, is, however, convinced of, and approves of the project of her going in to satisfy the women.

This scene consists of Tetrameter Iambics Catalectic, except the first four words, which are scanned with the last verse of the former scene.

1. *Nil apud me tibi*. [*Enter Phidippus with a nurse, whom he addresses:*] "I will not suffer you to want any thing at my house." *Apud me*. Comp. *Heaut.* i. 1. 110. — 2. *Defieri*. For the more usual *deesse*. — *Quod est*. "Whatever we have," *i. e.* whatever the house affords. — *Benigne*. "Abundantly." Comp. *Hor. Od.* i. 17. 15; *Phædr.* ii. 4. 24. The opposite is *maligne*. Comp. i. 2. 84. — 3. *Cum satura atque ebria es*. "When you have eaten and drunk sufficiently

yourself." *Ebrius* does not always imply drunkenness. Comp. Plaut. *Capt.* i. 1. 35. — 4. *Noster socer, video.* [*Laches to Bacchis*] The verb *video*, like *scio*, is very frequently put absolutely. — 5. *Dejerat persancte.* "Swears most solemnly." Donatus remarks: *Si correpte, dējerat, Deos jurat: si producte, dējerat, valde jurat.* — 6. *Neque has respicere Deos opinor.* These words, which are of ambiguous import, insinuate that Bacchis, and persons of her calling, have little regard for the sanctity of an oath. They may be translated: "And I do not imagine they have any reverence for the gods;" or, "And I do not believe the gods have any regard for them." The latter bids fairest for the poet's meaning, as it expresses a greater contempt for those wretches, and forms a kind of contrast to the former part of the sentence. The difference of character between Laches and Phidippus is worthy of remark. It was fit that the father of the wife should appear more passionately enraged against the courtesan, than the father of the husband. The poet in this shows his perfect knowledge of nature and the human passions.

7. *Ancillas dedo.* "I surrender my waiting-women to your examination." — *Per me.* "With my permission." — 8. *Hæc res hic agitur.* "The present business, I conceive, is this." — 9. *Non pœnitet me famæ.* The present for the future: "I shall not regret the fame of having done, what others of my calling would avoid;" i. e. I shall deem it sufficient fame, &c. Terence, says Donatus, by his uncommon art, has attempted many innovations, with great success. In this comedy he introduces, contrary to received prejudices, a good mother-in-law, and an honest courtesan; but at the same time, he so carefully assigns their motives of action, that by him alone every thing seems reconcilable to truth and nature: for this is just the opposite of what he mentions in another place (*Eun. Prol. vs. 37*) as the common privilege of all poets, *Bonas matronas facere, meretrices malas.*

11. *Mulieres.* For *uxores.* The word *suspectas* is equivocal, because it may be considered as either active or passive, and, therefore, renders the passage capable of a twofold interpretation. For it may either mean: "Our wives have entertained unjust suspicions with regard to Pamphilus;" or, "We have unjustly suspected our wives in this affair." The latter interpretation seems preferable: and it seems to be confirmed by the word *nobis*, which cannot easily be reconciled with the other mode of explaining the passage. — 12. *Hanc nunc experiamur.* "Let us now avail ourselves of the assistance of Bacchis." Comp. Plaut. *Merc.* iv. 4. 29. — 13. *Nam si compererit crimini, &c.* "For if your wife shall find that she gave credit to a groundless charge," &c. *Crimen* is often put for *criminatio*. See Drakenb. on Livy, vi. 15. 7. Many manuscripts and printed copies have the word *falso* after *uxor*, but this destroys the metre; besides, the idea conveyed by *falso* is implied in *crimen* itself. *Crimen falsa insimulatio est*, says Donatus. — 14. *Sin autem.* See Hermann, *Elem. D. M.* p. 99. — *Ob eam rem.* For the following reason, i. e. *quod peperit, &c.* — 15. *Id leve 'st.* Comp. iii. 1. 12. — *Ab eo hæc ira abscedet.* Comp. iii. 5. 55. — 16. *Quod sit discidio dignum.* "That need occasion a divorce." — 17. *Exquire.* "Examine her." — *Quod satis sit.* Supply *ad purgationem.* — 18. *Quia non.* A spondee here according to Hermann, *Elem. D. M.* p. 101. — *An quia, &c.* "Have I not already told you my mind on this subject?" — 19. *Illis modo explete animum.* "Do only satisfy their minds."

20. *Ut serves.* "That you keep your promise." — 22. *Meum.* For *mei.* Comp. *Eun.* ii. 3. 18: *Sanct. Min.* ii. 13. — *His fore invisum.* Comp. *Adelph.* v. 9. 32. — 24. *Hæc.* For *hæ*, meaning Myrrhina and Philumena. Comp. *Andr.* iv. 1. 22; *Eun.* iii. 5. 34. — 26. *Illas errore exsolves.* Comp. v. 1. 28. — 27. *Pudet Philumenæ.* "I am ashamed to face Philumena." — *Vos sequimini, &c.* [*Bacchis to her women:*] Comp. *Eun.* iii. 2. 53. [*Exeunt Phidippus, Bacchis, and the waiting women.*] It is not unlikely, says Colman, that the method of bringing about the discovery by means of Bacchis going into the family, gave Sir Richard Steele the hint of sending Sealand to Indiana's lodgings for the same purpose. When we are professedly imitating one part of an author, we naturally enough make use of other passages in his works; and what inclines me the more to this conjecture, is, that Steele makes exactly the same use of the bracelet that Terence does of the ring, though the presence of Isabella did not render it so necessary. Such an inconsistency might very possibly proceed from imitation.

28. *Quid est, &c.* [*Laches alone:*] "What could I wish for more, than what has happened to Bacchis? to obtain friends without loss to myself," &c. — 30. *Ab se segregarit.* Comp. v. i. 26. — 31. *Nobilitatem.* "Reputation." Comp. *Heaut.* ii. 1. 15. — 32. *Referet gratiam ei.* "She will repay her obligation to Pamphilus." Comp. iv. 4. 63; v. 1. 34. — *Unaque opera.* "And by the same means." Comp. *Cic. pro Deiot.* c. 9. This soliloquy seems to be rather idle and unnecessary; but it is but justice to observe of this act in general, that the perplexity of the fable is very artfully increased, and that the incidents tending to the catastrophe are well contrived and most naturally introduced. — [*Exit Laches.*]

ACT V. SCENE III.

Parmeno had been despatched to the Acropolis on a pretended errand, (iii. 4. 17.) Here he is seen returning and complaining of his master, for having sent him in quest of a man that was not to be found. Bacchis in the mean time had been with Myrrhina and Philumena, and by an accident, that will appear in the sequel, had found that Pamphilus was the father of the child. Overjoyed at so important a discovery, she hastens out, and seeing Parmeno, despatches him to Pamphilus, to bring him to her immediately, that she may inform him of the good news.

The first seventeen verses of this scene are Tetrameter Trochaics Catalectic. The remainder of the scene consists of Tetrameter Iambics Catalectic.

1. *Edepol næ.* [*Parmeno alone.*] — 2. *Misit.* Supply *illuc.* — *Ubi desedi.* "Where I have loitered the whole day in vain." Comp. *Plaut. Pseud.* iv. 4. 7. *Quid tu intus desedisti tam diu?* *Desedi* comes from *desideo.* — 3. *Myconium.* Comp. iii. 4. 18, 19. — 4. *Ut quisquam venerat.* "Whenever any person arrived." — 7. *Neque eum quenquam, &c.* "And I do not suppose there is any such person in existence." — 9. *Ab nostro affine.* Comp. v. 2. 4. — *Quid huic hic est rei?*

Comp. *Andr.* v. 2. 8: *Adelph.* iv. 5. 4. *Rei* here is a monosyllable. We are not to wonder that Parmeno appears surprised to see Bacchis coming out from Pamphilus. He was a stranger to what had lately passed, while he was at the Acropolis, and, therefore, could not conceive why she should appear at a house, where it might be justly presumed she was hated.

10. *Propere curre ad Pamphilum.* Parmeno, as Donatus observes, is represented as one curious to know every thing, and at the same time indolent and lazy. Terence, to set off this in the stronger light, contrives frequently to send him about, and raise his curiosity, without satisfying it. Comp. iii. 3. 11. — 11. *Quid eo?* Supply *propter*. Comp. *Heaut.* ii. 3. 9. — 12. *Tua quod nil refert*, &c. Menander: Ἄ μὴ προσήκει, μήτ' ἄκουε, μήθ' ὄρα. Comp. *Heaut.* iv. 4. 23; Plaut. *Stich.* ii. 2. 48. See note on iv. 3. 12; and *Phorm.* iv. 5. 11. — 13. *Etiā.* "Yes, this too." — *Cognosse*, &c. Comp. iv. 1. 59. — 15. *Tantumne est?* "Is that all?" Comp. *Eun.* v. 5. 26. — 16. *Sed cessas?* Comp. *Andr.* v. 6. 15: *Eun.* iv. 6. 16. — 17. *Cursando atque ambulando.* Comp. iii. 4. 21. [*Exit Parmeno.*]

18. *Quantam*, &c. Here the whole plot is unravelled, and every thing prepared for the happy conclusion of the play. By the management of the poet, Bacchis is left alone upon the stage, where she informs the spectators how she came to make this important discovery, which removes every obstacle, and reconciles the several disagreeing parties. — 20. *Gnatum ei restituo*, &c. "I restore a son to Pamphilus, a son nearly lost by his and these women's means." Comp. iii. 3. 40; v. 1. 23. — 22. *Qua re suspectus*, &c. Constr. *Exsolvi ea re, de qua suspectus*, &c. Comp. iv. 2. 23; and Cic. *Off.* iii. 25. Sallust (*Jug.* c. 74,) writes, *super tali scelere suspectum*. — 23. *Hic adeo annulus*, &c. "This ring indeed was the cause," &c. [*Here she shows the ring, which she still retains on her finger.*] — 24. *Nocte prima.* "In the early part of the night." — 25. *Vini plenum.* Comp. *Adelph.* iii. 4. 24. — 27. *Quid exanimatus's.* "Why are you out of breath?" Comp. *Andr.* i. 4. 7; *Adelph.* iii. 2. 20; Cæs. *B. G.* ii. 23. — 28. *Ille alias res agere se simulare.* "He pretended to be attending to something else;" *i. e.* he pretended not to hear me. Comp. *Eun.* ii. 3. 57; Cic. *Rosc. Amer.* c. 22. — *Postquam video nescio quid*, &c. "When I perceive something which raises my suspicions." Some insert *id* before *video*, and make *suspectari* depend on *cœpi*. — 29. *Ut dicat.* "To say whence he obtained the ring." — 30. *Nescio quam.* Comp. iii. 3. 23; *Andr.* ii. 2. 3; v. 6. 2; *Heaut.* v. 1. 61. — 31. *Luctat.* An archaic form for *luctatur*. See Voss. *de Anal.* iii. 7. — 32. *Eum cognovit*, &c. See Hermann, *Elem. D. M.* p. 97. — 34. *Inde natum.* Phædr. i. 18. 2. See Hermann, *Elem. D. M.* p. 99.

35. *Propter me.* "Through my means." Comp. *Andr.* i. 5. 36; *Heaut.* i. 2. 16. — *Illi.* "To Pamphilus." — 36. *Neque enim est in rem.* "And certainly it is not for our advantage." Comp. ii. 2. 7; *Andr.* iii. 3. 14. — 38. *Nunquam animum*, &c. "I will never incline my mind to the committing of a base action for the sake of gain." — 40. *Nuptiis.* For *ex nuptiis*: "In consequence of his marriage." Bothe reads *de nuptiis* from several manuscripts. — 41. *At pol me fecisse*, &c. "But indeed, I think my conduct has been such, that this misfortune has not happened to me deservedly;" *i. e.* I have not, by endeavouring to estrange his heart, deserved this misfortune. — 42.

Multa ex quo, &c. “And since I have received much kindness from him, ’tis fit I should endure this one affliction.” A similar sentiment occurs, *Adelph.* ii. 1. 53.

ACT V. SCENE IV.

In this scene Pamphilus appears coming along with Parmeno, and all the time in close conversation. Bacchis, by mentioning the circumstance of the ring, and desiring him to acquaint his master with it, sent a sufficient hint to Pamphilus, to enable him to comprehend all that had passed. We find that he accordingly does so: but the discovery is so unexpected, and at the same time so fortunate, that he can scarcely prevail with himself to believe it true. We find him, therefore, again and again questioning Parmeno, running over minutely every particular, that he may be satisfied in all circumstances, and not be blindly led into a false joy. But when, after due inquiry, he finds that he can no longer question the truth of what had been told him, he abandons himself to all that excess of joy and transport, which would naturally flow in upon a mind raised from a state of despondency to that very point of felicity it above all things coveted.

This scene is a mixture of various Trochaics and Iambics. Verses 1 and 7 are Tetrameter Trochaics Acatalectic; verses 2—6, 8, 9, 11, 12, 29—34, 39, 40, Tetrameter Trochaics Catalectic; vs. 10, a Dimeter Iambic; vss. 14—18, Trimeter Iambics; vss. 13, 19—28, and 35—38, Tetrameter Iambics Acatalectic.

1. *Vide, &c.* [*Enter at a distance Pamphilus and Parmeno.*] *Vide* for *cura* or *cave*. Comp. *Andr.* iv. 3. 21. — *Etiam*. Ruhnken thinks this put for *etiam atque etiam*. Comp. *Plaut. Most.* ii. 2. 43. — *Certa et clara*. These words are often joined, as in *Hor. Sat.* ii. 6. 27; *Livy*, i. 18; xxii. 30. — 2. *Ne me, &c.* Constr. *Ne me pellicias frui hoc falso gaudio in breve tempus*. *Frui* for *ad fruendum*. Comp. iii. 2. 10. See *Perizon.* on *Sanct. Min.* iv. 6. — 3. *Visum est*. “I have taken care.” In answer to *vide*, vs. 1. — *Deus sum*. Comp. *Andr.* v. 5. 4. — 4. *Timeo, ne, &c.* “I fear, I think one thing, while you relate another.” — 5. *Dixe*. For *dixisse*. — *Invenisse*. For *cognovisse*. Comp. v. 3. 32. — 6. *Suum annulum*. Comp. iv. 1. 59. — *Factum*. Comp. *Eun.* v. 2. 12. — *Ei* in this verse is a monosyllable. — 8. *Quis me est fortunatior?* Comp. *Heaut.* ii. 3. 55. — *Venustatis plenior*, For *felicior*. *Venustas* properly signifies “felicity in love affairs.” Comp. *Andr.* i. 5. 10.

9. *Quid donem? quid? quid?* Terence is very happy here in painting the transports of joy, into which Pamphilus is thrown, by the good news Parmeno had brought him. He expresses his gratitude to the messenger, and promises to reward him; but at the same time his mind is too full to fix upon any thing. — 10. *Nihil enim*. “Why, nothing.” We have here strongly painted the character of a servant, curious, inquisitive, and using all the little artifices he can, to come at a secret, which was so industriously kept from him. For this he would have sacrificed all his hopes of a reward. — 12. *Qui ab orco, &c.* A similar sentiment occurs in *Ovid, Trist.* v. 9. 19. Comp. *Florus*, ii. 6; *Cic. Red. in Sen.* c. 9. The Greeks say, ἐξ ᾧδου ἀναβεβηκέναι. — *Reducem feceris*. Comp. *Heaut.* ii. 4. 18.

16. *O Bacchis!* Comp. *Andr.* iv. 5. 7. — 17. *Factis, ut credam, facis.* "You prove it by your actions." — 18. *Antiquam obtines.* Comp. *Andr.* iv. 5. 22. — *Venustatem.* "Charming manners." — 19. *Ut voluptati obitus, &c.* "So that your presence, conversation, and address, come where you will, bring joy and pleasure with them." *Obitus* means an accidental meeting, as in the street, or in public company. See Lambinus on *Lucr.* i. 223, 248. — 20. *Morem antiquom.* Comp. vs. 18. Terence seems to have had in view a line from the fifth book of the *Annals* of Ennius, quoted by Cicero, *de Rep. Lib.* v. (Aug. Civ. ii. 21.) *Moribus antiquis res stat Romana, virisque, &c.* Comp. *Plaut. Capt.* i. 2. 20. — 21. *Ut unus omnium homo quisquam.* There is an elegant redundancy in this line. — 22. *Tun' mi istuc?* "You, Bacchis, tell that to me?" Westerhovius observes, that there is an emphasis on every word here. — *Recte amasti.* "Thou hast acted wisely in loving," &c. — 23. *Nunquam ante hunc diem, &c.* Comp. vs. 40, and iv. 4. 19. — *Quod nossem.* The same as *quod meminissem*, or *quod scirem.* Comp. *Adelph.* iv. 5. 7. — 24. *Perliberalis visa 'st.* "She seemed a most charming woman." Comp. *Andr.* i. 1. 96.

25. *Neque opus est adeo muttito.* "Nor indeed is there any occasion to breathe a single word of the subject." Comp. *Andr.* iii. 2. 25. Neither Laches nor Phidippus were present when Myrrhina recognised the ring upon the finger of Bacchis, so they knew nothing of the matter. Nor was it at all proper they should. Pamphilus wished to take back his wife, without letting the world know what had occasioned the misunderstanding between them. — 26. *Ut in comœdiis.* Terence here, with reason, endeavours to make the most of a circumstance peculiar to his play. In other comedies, every body, actors as well as spectators, are at last equally acquainted with the whole intrigue and catastrophe; and it would even be a defect in the plot, were there any obscurity remaining. But Terence, like a true genius, makes himself superior to rules, and adds new beauties to his piece by forsaking them. His reasons for concealing, from part of the personages of the drama, the principal incidents of the plot, are so plausible and natural, that he could not have followed the beaten track without offending against manners and decency. This bold and uncommon turn is one of the chief graces of the play. — 27. *Resciscere.* Comp. i. 2. 115; *Andr.* iii. 2. 14. — 29. *Etiam.* For *insuper*, "moreover." — *Qui.* "How." Comp. *Andr.* Prol. 6. — *Dabo.* Supply *effectum.* Comp. *Andr.* iv. 1. 60; *Eun.* ii. 1. 6. — 31. *Te sibi purgatum.* "And that you were acquitted by her." Comp. *Cæs. B. G.* i. 28. — *Optume 'st.* Comp. *Adelph.* iii. 3. 48. — 32. *Ex sententia.* Comp. *Heaut.* iv. 3. 5.

35. *Ego hunc ab orco mortuum? quo pacto!* "I restore him from death to life? how?" Parmeno says this, pondering within himself, if possible, to find out what he was so impatient to know. He therefore repeats what Pamphilus had said, vs. 12; as there it was plainly intimated that the news he had brought him was of the greatest importance. — 36. *Profueris mihi.* Comp. iii. 5. 13. — *Ex quanta ærumna extraxeris.* "From what distress you have delivered me." Comp. iii. 1. 8. Some interpret *extrahere* by the Greek verbs, *ρύεσθαι* and *ἐρύεσθαι*. On both these Ammonius remarks, *Τὸ μὲν γὰρ ῥύεσθαι, ἐκ θανάτου ἔλκειν τὸ δὲ ἐρύεσθαι, φυλάττειν.* — 37. *Ego istuc satis scio.* [Ironically:] "I am quite convinced of that." — 38. *An temere quicquam Parmeno, &c.* "Can Parmeno rashly omit any thing that is

necessary to be done?" Some read *Parmenonem*, giving this line to Parmeno himself: "Can any thing escape the knowledge of Parmeno?" &c. On this, Patrick has the following note: Parmeno, in order to get the secret from his master, affects here to know it already, and vainly boasts as if nothing could escape his penetration; insinuating that the agreeable news he had just brought, was not through chance, but by design. But when he finds all his arts baffled, he turns to the spectators, and frankly owns his ignorance. — *Quod facto usus sit?* Comp. iii. 1. 47. *Usus sit* is the same as *opus sit*. Comp. *Heaut.* i. 1. 28; *Adelph.* iii. 3. 75, and see *Sanct. Min.* iv. 15. — 39. *Sequere me intro.* Comp. *Heaut.* iv. 1. 51. — 40. *Feci imprudens.* *Imprudens* for *insciens*. Comp. *Eun.* Prol. 27.

NOTES ON THE PHORMIO.

PHORMIO. This comedy takes its name from the parasite, who is the chief engine in the plot. The original play, from which Terence translated it, was called Ἐπιδικαζομένη. See Prol. vs. 25.

INSCRIPTION.

LUDIS ROMANIS. The "Roman Games," otherwise called *Ludi Circenses*, were celebrated on the fourth of September, in honour of the great gods, Jupiter, Juno, and Minerva. See Burgess's *Description of the Circus*. — **TIBIIS IMPARIBUS.** For a Lydian and a Tyrian, or a right-handed and left-handed flute, to be played simultaneously. See notes on the Inscription of the *Andria*. — **APOLLODORU.** See the Inscription of the *Heauton Timorumenos*. — **EPIDICAZOMENE.** See Prol. vs. 25. — **FACTA EST IV.** Donatus explains this, *edita quarto loco*, that it was acted the fourth of Terence's comedies. Madame Dacier denies this. She reads *facta quarto*, translating it, *Elle fut représentée quatre fois*. The words *quarto* and *quartum* have afforded matter of much dispute. When Pompey was just about to consecrate the temple of Victory, a difficulty arose how he should express his third consulship; whether it ought to be *consul tertio*, or *consul tertium*. The learned men of Rome were divided in their opinions about it; and even Cicero left the question undecided: for in order to satisfy all parties, he directed it should be thus abbreviated, *consul tert*. — *Facta quarto* here can mean nothing else, but that the *Phormio* was acted four times in one year, to distinguish its merit; and not, as Donatus interprets, that it was Terence's fourth play in order of composition. So far Madame Dacier. *Acta quartum* is, perhaps, the true reading. — **C. FANNIO M. VALERIO COSS.** C. Fannius Strabo and M. Valerius Messala were consuls, A. U. C. 592, A. N. C. 161.

CHARACTERS OF THE DRAMA.

DEMIPHO. Seemingly from δῆμου φῶς, "the light of the people."

PHORMIO. From φορμῶς, "a basket," any thing woven with osier, or bulrush, or such *flexible* materials.

NAUSISTRATA. A usual name with Athenian matrons of high birth; from the great "naval forces" for which the Athenians were once famous. From ναῦς, "a ship," and στρατός, "an army."

CRATINUS. From κράτος, "strength."

DORCIUM. From δορκᾶς, "a wild goat," or "antelope."

PHANIUM. From φαίνομαι, "I appear."

PLOT OF THE PRORMIO.

Chremes and Demipho were brothers, both Athenians. Chremes married at Athens Nausistrata, a woman with a large fortune, and by her had a son named Phædria. Nausistrata, besides her other wealth, had large possessions in Lemnos. Thither Chremes went yearly to collect his rents. While he was stopping there, he fell in love with a poor girl, whom he likewise married, and had a daughter by her, called Phanium. To prevent these circumstances from becoming public, he changed his name, and passed at Lemnos under that of Stilpho. The revenues of his Athenian wife's possessions in Lemnos furnished enough to support his new wife there together with her daughter: and at his return home, he excused himself under different pretences; ill health, the lowness of markets, and such like. Demipho, his brother, had a son named Antipho, and as Phanium had now arrived at her fifteenth year, the brothers agreed between themselves, that Chremes should bring his Lesbian wife and daughter privately to Athens; and that Demipho should marry his son Antipho to Phanium. For this purpose, Chremes goes to Lemnos; and it happened at the same time, that Demipho was under the necessity of undertaking a journey to Cilicia. At their departure, they leave the care of their sons to Geta, one of Demipho's servants. No sooner are the old men gone, than Phædria falls in love with a music-girl: but there was this unlucky circumstance in it, that he had nothing wherewith to purchase her from the person to whom she belonged. Meantime the Lemnian wife, urged by poverty, and no longer able to wait for the arrival of her husband, who had been away from her beyond the ordinary time, embarks for Athens, together with her daughter and the nurse. There they inquire for Stilpho, but in vain; no person of that name is to be found at Athens. This misfortune affected the mother so deeply, that she died soon after; and Antipho chancing to see Phanium, who, with the nurse, was paying the last office to the deceased, falls desperately in love with her. He comes next day to the nurse, begging that she will resign her to him, but is rejected, unless he will consent to marry her. He would gladly do any thing, but dreads his absent father; till at last Phormio, a parasite, gives him the following counsel. There was a law among the Athenians, in favour of orphans, obliging those who were next akin to them, either to marry them, or give them a portion. I, says the parasite, will pretend to have been the friend of this young woman's father; that, therefore, I undertake her cause, bring an action against you as her nearest relation, and insist that you marry her according to the terms of the law. You, on the contrary, must manage so as to give me an easy victory, and have yourself cast. By this means you will obtain what you so much desire; and, when your father returns, have a good excuse ready.—Every thing is conducted as the parasite had advised. The marriage is concluded, and soon after the old men arrive, both on the same day; and are extremely disconcerted by the news, the one that his son had married a wife without a fortune, the other, lest by losing this opportunity of marrying his daughter, the whole story of his amour might come to be divulged. At the same time, the owner of the music-girl, whom Phædria was in love with, threatens that he will sell her to another, unless they immediately pay him thirty minæ for her. To obtain this, Geta frames the following

device; he pretends to the old men, that he had conferred with Phormio, and brought him to consent to take Antipho's wife home to himself, provided he has with her a portion of thirty minæ. Demipho immediately gets the money from Chremes, and counts it down to Phormio, who gives it to Phædria, and Phædria to Dorio for his mistress. These things are no sooner over, than Phanium comes to be known. This proves matter of great joy to the old men, that a marriage, which they had before concerted between themselves, should by chance be concluded in their absence, and without their knowing any thing of it. But still they are disturbed, that they have parted with the thirty minæ. At first they endeavour to recover it by gentle methods; but, finding these ineffectual, proceed to threats and violence. Meantime, Phormio, who had now learned the whole story of Chremes' two wives, goes and discovers all to Nausistrata. She, upon this, complains heavily of her husband, but at length is pacified, and agrees to leave all to the decision of her son.

The scene is laid at Athens.

PROLOGUE.

The metre of this Prologue, as well as of all the others, is Trimeter Iambic.

1. *Postquam*. This word is construed not only with a perfect and past perfect tense, but also with a present, as here and in Virg. *Ecl.* i. 31. — *Poëta vetus*. The same person as mentioned in the prologue to the *Andria*. — 2. *Retrahere ab studio*. "To draw him from his study," i. e. compel him to abandon his love of verse. — *Et transdere hominem in otium*. "And bury him in indolence." *Transdere* an ancient form for *tradere*. — 3. *Ne scribat*. Comp. *Hec.* Prol. ii. 11. — 4. *Quas fecit fabulas*. Comp. *Andr.* Prol. 3. — 5. *Tenui esse oratione et scriptura levi*. "That the characters are low, and the style mean." The poet here, says Donatus, shows the want of judgment in the censures of the critic, who objects to him as a fault, what ought to be the chief excellence of comic style. It is true, indeed, that Terence was in this instance held inferior to Menander, and condemned for using less sublime language than his original: from which censure he here endeavours to vindicate himself by saying, that such a raised style rather belonged to the province of tragedy. Madame Dacier also refers *oratio* to the "characters," and *scriptura* to the "style." A commentator on Horace (*Epist. ad Pisones*) directly contradicts Donatus, and says: The sense of this passage is not as commentators have idly thought, "that his style was low and trifling," for this could never be pretended, but "that his dialogue was insipid; and his characters, and in general his whole composition, without that comic heightening which their vitiated tastes required." — 6. *Quia nusquam insanum fecit adolescentulum*, &c. "Because he ne'er described a mad-brained youth, who, in his fits of phrenzy, thought he saw a hind, the dogs in full cry after her." This verse illustrates the foregoing; for here the poet gives us a specimen of his rival's genius and taste. He was fond of introducing characters extravagant, unnatural, and overstrained: hence the language must be of a piece, impetuous, turbulent, full of rant and affectation. No wonder, therefore, if he could not relish the compositions of our poet, whose characters are drawn from nature, and the language suitably artless and simple. — 7. *Videre*. *φαντάζεσθαι*.

Comp. Virg. *Æn.* iv. 469. — 8. *Et eam orare.* Comp. Ovid, *ex Pont.* ii. 2. 39.

9. *Quod si intelligeret, &c.* “But if Lavinius were sensible that his own comedy, at its first representation, owed its success more to the exertion of the actor, than to any merit in the piece itself,” &c. — *Stetit.* When a play was well received by the audience, it was said *stare*, “to be successful.” Comp. Propert. iii. 16. 18; Hor. *Epist.* ii. 1. 176. — 13. *Vetus si poëta.* Comp. *Eun.* Prol. 25. Prior here seems to be redundant. — 14. *Nullum invenire, &c.* “That the new poet would not have known how to write a Prologue, not having any person to abuse.” — 16. *Is sibi responsum.* Comp. *Andr.* Prol. 7; *Eun.* Prol. 6. — *In medio.* Ἐν μέσῳ κειμένην. Comp. Virg. *Æn.* v. 110. — 17. *Palmam.* Comp. *Heaut.* iv. 3. 31. — *Artem musicam.* Comp. *Heaut.* Prol. 23. — 18. *Reicere.* A dactyl. See Virg. *Ecl.* iii. 96. — 19. *Hic.* Terence. — 20. *Audisset bene.* *Bene audire*, signifies “to be well spoken of.” So *male audire*, like the Greek *κακῶς ἀκούειν*, “to be ill spoken of.” Comp. *Hec.* iv. 2. 24. — 21. *Quod ab illo, &c.* Let him then bear these censures, and reflect, they are the due return of his own slanders. — 22. *Finem faciam dicundi mihi.* Comp. Cic. *Tusc. Qu.* ii. 1. — 23. *Cum.* “Although.” — *De se.* “On his part.” Comp. *Eun.* ii. 2. 31.

25. *Epidicazomenen.* Ἐπιδικαζομένην. Apollodorus wrote a comedy so called from the young girl, who was the subject of a law suit. Ἐπιδικαζόμενος, in the passive, signifies that concerning which a suit had been commenced, and the judge had decided; but ἐπιδικαζόμενος, in the middle voice, signifies the person who brings the suit; for he is said ἐπιδικάζεσθαι. Some read here *Epidicazomenon*, meaning Phormio, the plaintiff in Terence's play. But the comedy called *Epidicazomenos* was not written by Apollodorus, but by Philemon. Terence named his play, not after *Phanium*, the ἐπιδικαζομένη of the piece, but after Phormio, the parasite, “because 'tis he who acts the chief part in the plot.” — 29. *Voluntas* “Favour,” or “encouragement.” Comp. Cic. *ad Div.* iv. 13; Nepos, *Thras.* c. 4. — 30. *Adeste æquo animo.* “Give ear; be favourable, and be silent.” Comp. *Andr.* Prol. 24; *Eun.* Prol. 44. — 31. *Ne simili utamur, &c.* “Let us not experience a similar disaster,” &c. It is generally supposed, that he alludes to the disturbances which took place on the first attempts to represent the *Hecyra*. — 32. *Per tumultum.* Comp. *Hec.* iii. 2. 21. — *Grex.* Comp. *Heaut.* Prol. 45. — *Motus loco.* For *expulsus*, or *ejectus*. — 34. *Bonitas atque æquanimitas.* “Good-will and candour.”

ACT I. SCENE I.

Geta had requested of Davus to let him have a trifle of money, which he owed him. Davus here brings it; and as he had heard that Geta's young master was lately married, he naturally enough conjectures that it was intended as a present for the bride. This leads him into several beautiful reflections upon the inequality of the lot of man, till by the appearance of Geta he is interrupted.

This scene consists of Trimeter Iambics.

1. *Amicus summus meus, &c.* [*Enter Davus, alone.*] Donatus observes

here, that Terence follows the same method which he pursued in his other comedies; of introducing a protatic personage, that is, a character foreign to the fable; that while the story is opened to him, the audience may be informed of as much as is necessary for them to know. But although this scene is introduced merely for the instruction of the spectator, yet the poet has contrived to season it with a great deal of wit and humour; and, indeed, that is the highest pitch of dramatic art, to seem to intend nothing but the amusement of the spectator, and to follow the natural course of the plot, while you are actually endeavouring to prepare him for the incidents that are to follow.

The scene before us, says Colman, is indeed most exquisitely beautiful, and so admirable a model of narration, that it gives one pain to make the slightest objection to it.

Popularis. Properly "a fellow-townsmen;" and though not born in it, a person who has been registered with the inhabitants. The very names, *Davus* and *Geta*, plainly prove that they could not be countrymen, in the strict sense of that word. — 2. *Erat ei de ratiuncula*, &c. "There was a trifle of money of his in my hands, the balance of an old account." Terence here speaks of a small sum, and, therefore, purposely uses diminutives, *ratiuncula* and *paucillulum*. This conveys the idea more strongly, and makes way for the reflection which follows, of the great hardship that servants should be deprived of the little they have saved with so much pains. — 3. *Reliquum*. *So pecuniam reliquam*. *Cic. Att.* xvi. 16. — 4. *Id ut conficerem*. Supply *monuit me*, or *oravit*: "He desired I would make up this sum, and pay him." *Comp.* v. 5. 11; *Cic. pro Cluent.* c. 25. — 6. *Ei*. For Antipho's wife, as a bride-gift. — *Corraditur*. "Is scraped together." *Comp. Heaut.* i. 1. 89. On the day after marriage, presents were sent to the bride by her friends and relations, and even by the slaves of her husband. Presents were also sent on birth-days, and on several other occasions. — 7. *Comparatum*. "Ordained," "instituted." *Comp. Eun.* i. 1. 2; *Cic. Rosc. Amer.* c. 36.

9. *Quod ille unciatim*, &c. "What he scarce, ounce by ounce, from short allowance, sorely defrauding his own appetite, has spared, poor wretch! shall she sweep all at once, unheeding with what labour it was got." These verses are extremely fine and elaborate, and make an exact climax, almost every word, as Donatus has observed, having a considerable emphasis and energy; the touches are strong, forcible, and natural. The images of poverty and distress are greatly heightened by the contrast which immediately follows. — *De demenso suo*. *Demensum* was a measure of corn containing, as is commonly supposed, four bushels, which was delivered out to the slaves monthly, as their allowance. — 10. *Defrudans genium*. *Defrudans* archaically for *defraudans*. (*Defraudare genium* signifies "to stint one's self in food and drink:" the opposite to which is *indulgere genio*. See Servius on *Virg. Georg.* i. 302. — 11. *Illa*. The bride. — *Universum*. This is contrasted with *unciatim*.

13. *Ferietur alio munere*. "Shall bleed again;" i. e. shall be obliged to make a new present. Ruhnken explains *ferietur* by *multabitur*, "shall be afflicted;" and thinks it a metaphor from gladiators. See Broukhusius on *Propert.* iv. 5. 44. — *Ubi hera pepererit*. Five days after the birth of a child, gifts were usually sent to the mother, and to the midwife. See the Scholiast on *Aristophanes, Lys.* 758. — 14. *Ubi*

erit puero. See note on vs. 6, also Turneb. *Advers.* i. 6. Comp. Virg. *Ecl.* iii. 76; Persius, i. 31; Symmach. *Epist.* vi. 49. — 15. *Ubi initiabunt.* Ruhnken supplies *cibo et potu*, alluding to a passage of Varro, cited by Donatus, and to be found in Non. Marcell. The passage is this: *Cum primo cibo et potione initiarent pueros, sacrificabant; ab edulibus Eduliæ, a potione Poticæ, &c.* "When children were first weaned from the breast, and were initiated in the use of more solid food and stronger drink, sacrifice was offered to Edulia and Potica." But Madame Dacier rejects this, because it was a custom purely Roman. And as this play has been taken from the Greek, she supposes allusion is made here to the initiating of children in the grand mysteries of Ceres, which was commonly done while they were yet very young. — 16. *Causa. Πρόφασις*, "the pretext." Comp. *Hec.* i. 2. 5. — *Sed videon'.* Comp. *Eun.* ii. 2. 58.

 ACT I. SCENE II.

Davus is interrupted by the appearance of Geta, who is seen here coming out to look for him, and leaving instructions at home, if Davus should inquire for him after he was gone. When they meet they fall into conversation, in which the whole mystery of the play is laid open: the danger that threatened Geta, by the precipitate behaviour of his master's son; the anxiety of the young man himself, lest, at his father's return, his Phanium should be torn from him; and the distress Phædria was in, that he could not come at the possession of the music-girl. All these are strongly represented; the passions of the audience gradually moved, and the way prepared for the appearance of the other characters, and the parts they are to act.

This scene consists of Trimeter Iambics.

1. *Si quis me quæret, &c.* [*Geta entering.*] — *Rufus.* Comp. *Heaut.* v. 5. 17. — *Præsto 'st, desine.* Comp. *Heaut.* i. 1. 120. — 2. *At ego obviam conabar.* Supply *ire.* Comp. *Andr.* i. 5. 35. — *Accipe.* [*Davus hands Geta the money which he owed him.*] Comp. i. 1. 4. — 3. *Lectum 'st.* Supply *argentum*: "It has been all examined, and found genuine." — *Conveniet numerus.* "The account is right, just what I owed you." Comp. *Cic. Att.* v. 21. — 4. *Anno te.* A formula of returning thanks. Comp. *Eun.* i. 2. 106. — 5. *Præsertim ut nunc sunt mores, &c.* "And well you may thank me, as men and times go now: things, by my troth, are come to such a pass, if a man pays you what he owes, you are much beholden to him." — 8. *Simus.* Meaning himself and his master's son and nephew. — 9. *Insciens.* For *stulte.* — 10. *Cujus tu fidem, &c.* "The man, whose faith you have tried in money-matters, do you now fear to trust with words?" — 11. *Ubi.* "In which confidence." This refers to *verba credere.* — *Quid mihi lucri est te fallere?* "What advantage is it to me to betray you?" i. e. it would be no advantage to me, &c. — 12. *Hanc operam*: i. e. *auscultandi operam.* Comp. *Plaut. Bacch.* iv. 9. 72.

15. *Tam, quam.* Comp. *Eun.* iv. 4. 50. — *Evenit senibus.* "It happened that both the old men had, at the same time, to go from home, &c. — 16. *Iter illi, &c.* "Chremes had to go to Lemnos." — *Nostro.* Supply *iter ut esset*: "Demipho's journey was to Cilicia," &c. — 18. *Pellexit.* "Decoyed." Comp. Virg. *Æn.* ii. 90. — *Modo non. Μορονοῦχι,*

or *μόνον οὐχί*, *propemodum, fere*, "almost." Some express this by *tantum non*. — *Montes auri*. This became proverbial. *Maria montesque polliceri*, Sall. *Cat.* c. 23. — 20. *Sic est ingenium*. "Such is his natural disposition:" i. e. money is Demipho's passion. Comp. Plaut. *Amph.* iii. 2. 18. — *Oh! regem me esse oportuit*. "Oh, I ought certainly to have been a man of fortune:" I should have known how to use riches, how to be liberal, and how to bound my desires when I had enough, not undertaken a long and hazardous voyage to increase a stock that was already overgrown.

21. *Me filiis*, &c. "They appointed me a kind of guardian to their sons." Comp. *Adelph.* v. 9. 5. — 22. *Magistrum*. He is called *monitor* afterwards, ii. 1. 4. — *Provinciam cepisti duram*. "You have undertaken a difficult task." Comp. *Heaut.* ii. 4. 22. — 23. *Mi usus venit*. "I found it so by experience." — 24. *Deo irato meo*. Ablatives absolute. Comp. *Andr.* iv. 1. 41. The ancients had a persuasion, that each man had a genius, or guardian deity, and that when he fell into any misfortune, or was guilty of any crime, it was because his genius had abandoned him. See the commentators on Virg. *Æn.* ii. 396, and Servius on *Æn.* xii. 538. — 25. *Advorsari primo*. "To oppose the young men." Comp. *Hec.* ii. 2. 29. — 26. *Scapulas perdidit*. "I ceased to be master of my own shoulders;" i. e. they were given up to be beaten by the young men. So *corium perdidit*, Plaut. *Epid.* i. 1. 84. — 27. *Venere in mentem mi*, &c. "The old proverb came into my mind: *It is folly to kick against the goad*." A metaphor taken from ploughing with oxen or mules, which were usually driven with a stick sharply pointed, called *κέντρον* by the Greeks, and by the Latins *stimulus*, "a goad." Comp. Tibull. i. 1. 30. The punishment inflicted with this instrument frequently caused the goaded beast to kick. The Greek proverb is *πρὸς κέντρα λακτίζειν*. We find it twice in Æschylus: *Πρὸς κέντρα μὴ λάκτιζε*, *Agamemnon*, 1635. *Πρὸς κέντρα κῶλον ἐκτενεῖς*, *Prometh. Vinc.* 323; twice in Euripides, *Bacch.* 795; *Frag. Peliad.* *Frag.* 4; once in Pindar, *Pyth.* ii. 173; and twice in the *Acts of the Apostles*, ix. 5; xxvi. 14. — 28. *Calces*. Supply *jactare*. This corresponds to *κῶλον ἐκτενεῖς* of Æschylus, just cited. — 29. *Scisti uti foro*. "You know how to make your market." A metaphor from traffic, in which merchants suit themselves to the times, and fix a price upon their commodities according to the course of the market.

30. *Noster*. Antipho. Supply *fecit*. — *Hic*. [*Sarcastically*.] — 32. *Hanc amare cœpit perditæ*. "He fell desperately in love with her." *Perditæ* here, according to Charisius, is put for *valde*. Comp. *Heaut.* iii. 2. 14. — 34. *Quicquam*. Supply *erat Phædriæ*. — 35. *Nisi oculos pascere*. Comp. Lucr. i. 37; ii. 419. So *animum pascere*, Virg. *Æn.* i. 464. — 36. *Sectari*. Comp. Virg. *Ecl.* ii. 65. — *In ludum ducere*, &c. "To lead her to school, and back again." In Greece there were schools for music, singing, and dancing, to which the slave-merchants sent their girls to attain accomplishments, thereby to enhance their price. There is something satirical in this representation; Phædria, who should have been attending the lectures of the philosophers, is here seen dangling after a young girl to and from school. — 37. *Nos*. Geta and Antipho. — *Operam dabamus*. "We gave our time to Phædria." Comp. Plaut. *Merc.* ii. 2. 17. — 38. *In quo hæc*, &c. Constr. *Tonstrina erat quædam ex adversum ei loco, in quo ludo*, i. e. *in quo loco, hæc discebat*. Barbers' shops in Athens and Rome were places of public resort for

conversation, like our coffee-houses. See Spanheim on Aristoph. *Plut.* 338. — 40. *Iret.* For *rediret.* — 41. *Illic.* For *illic*: In the barber's shop, waiting for the music girl.

42. *Adulescens quidam.* In Apollodorus this young man, according to Donatus, was no other than the barber himself, who had just returned from cutting off the young woman's hair, which was one of the usual ceremonies of mourning among the Greeks. This circumstance Terence has judiciously altered, that he might not shock the Roman spectators with manners so very foreign to their own. — 45. *Hic vicinæ.* Comp. *Andr.* i. 1. 43. — 47. *Ea sita erat, &c.* "The corpse was laid out opposite the weeping virgin." The poet, says Donatus, has managed this part of the narration with so much address, that we are not so much affected at the death of the mother, as at the distress of the beautiful virgin; especially as we find in the catastrophe, that the death of this woman gives the poet a better opportunity of establishing the general happiness. — 48. *Neque notus, neque cognatus.* Comp. *Eun.* i. 2. 68. — 49. *Aderat.* Comp. *Eun.* v. 2. 66. — *Qui adjutaret funus.* Comp. *Andr.* i. 1. 81.

50. *Facie egregia.* "Of exquisite beauty." Comp. *Eun.* ii. 3. 5. — *Quid verbis, &c.* Comp. *Andr.* i. 1. 72. — 51. *Commorat.* For *commoverat.* — *Antipho.* Supply *ait*, or *inquit.* — 52. *Alius.* For *alter*; i. e. Phædria. Comp. *Livy*, i. 25. — 53. *Imus, venimus, videmus.* Asyndeton. Comp. vs. 85. — 55. *Nihil aderat, &c.* "She had no ornaments to set off her beauty." Comp. *Propert.* i. 2. 21. — 56. *Capillus passus, nudus pes.* The singular for the plural. Comp. *Heaut.* ii. 3. 45. — *Horrida.* "Woe-begone." Comp. *Juvenal*, iii. 212. — 57. *Vis boni.* Δύναμις τοῦ καλοῦ, "the life and soul of beauty." — 58. *Hæc.* "All these mournful appearances." — *Extinguerent.* Comp. *Eun.* i. 2. 5. — 60. *Satis scita 'st.* "She's well enough." Comp. *Andr.* iii. 2. 6. — 61. *Amare cœpit.* Comp. *Eun.* iii. 5. 20. — *Quo evadat, vide.* Comp. *Andr.* i. 1. 100. — 63. *Illâ enim.* Comp. *Hec.* i. 2. 45. — 64. *Neque.* For *et non.* — 65. *Bonis prognatam.* Comp. *Hor. Od.* iv. 4. 29. — 69. *Si redisset.* For *cum redisset.*

70. *Ille indotatam, &c.* Comp. *Adelph.* iv. 7. 11. — 71. *Quid fit denique?* "What then was the consequence?" — 73. *Homo confidens.* "A bold enterprising fellow." Comp. *Andr.* v. 2. 14; *Cic. pro Cæc.* c. 10. — *Qui illum, &c.* *Qui* here, according to Ruhnken, is put for *utinam.* Comp. *Plaut. Men.* iii. 1. 6; *Cic. Att.* iv. 7. Donatus makes it a pronoun in the nominative, thus: "Who . . . all the gods confound him!" . . . and in this he is followed by Colman. It might be the ablative of the pronoun *quis*, in the signification of "somehow." — 75. *Lex est, &c.* Constr. *Lex est Athenis, inquit Phormio, ut virgines orbæ nubant iis, qui sunt proximi genere; et hæc eadem lex jubet illos proximos ducere illas orbæ sibi cognatas.* This law will be found in Demosthenes, *adversus Macartatum*, c. 13. τῶν ἐπικλήρων ὄσαι κ. τ. λ. See note on *Adelph.* iv. 5. 18; Comp. *Juvenal*, x. 335; and see Muret. *Var. Lect.* xix. 8. — 77. *Tibi scribam dicam.* "I will issue a writ against you." Comp. ii. 2. 15; iv. 3. 63; *Aristoph. Nub.* 756. — 80. *Qui cognata.* *Qui* for *quomodo.* — 81. *Quod erit mihi bonum atque commodum.* Commentators are not agreed how these words ought to be explained. Some take them in connexion with the former part of the sentence, *confingam, quod erit, &c.* "I will frame the whole story so as may best answer my purpose." Others detach them altogether, as if Phormio were

representing the issue of their project: "The advantage arising from this proposal is, that when you disprove none of the articles, I shall gain my suit." — 83. *Pater aderit, &c.* "Your father will return, and prosecute me; but what do I care." — *Paratæ lites.* Comp. *Adelph.* v. 3. 6. — *Quid mea.* Supply *interest.* — 84. *Illa quidem nostra erit.* "The suit will be all our own." *Nostra omnis lis est,* Plaut. *Cas.* ii. 8. 73. Some render it, "The girl will be our own." This is the interpretation of Donatus. — *Jocularem audaciam.* Comp. *Andr.* iv. 4. 43.

85. *Persuasum 'st homini.* "Antipho was persuaded to comply." — *Factum 'st.* "The writ was issued." — *Ventum 'st.* "We appeared before the judges." — *Vincimur,* i. e. Geta and Antipho. — 87. *Quid te.* For *quid de te.* Comp. *Heaut.* iii. 1. 53. — *Unum hoc scio.* Comp. *Andr.* iii. 2. 26. — 88. *Quod fors feret, &c.* "Whatever fortune brings, we will patiently endure." Menander: *Ἐνεγκ' ἀτυχίαν καὶ βλάβην εὐσχημόνως.* Comp. *Adelph.* iv. 7. 12. — 89. *Istuc.* i. e. enduring with patience. Menander: *Τοῦτ' ἔστιν ἀνδρός.* — 90. *Ad precatorem adeam, credo, &c.* [*Ironically:*] "I might, forsooth, beg one to intercede for me, who may plead thus... Nay, pardon him this once! but if he fail again, I have not a word to say for him... And well, if he don't add, *When I go hence, even hang him.*" Comp. *Heaut.* v. 2. 23. — *Credo.* For *scilicet,* or *non credo.* — 91. *Amitte.* For *dimitte.* Comp. *Andr.* v. 2. 22; v. 3. 27; *Eun.* v. 2. 14. — 92. *Quicquam.* Supply *admiserit.* Comp. Plaut. *Cas.* v. 4. 23.

94. *Pædagogus ille.* Phædria, who was in the habit of attending the music-girl to and from school. — *Qui citharistriam?* Supply *ducebat et reducebat.* The servants who attended children to and from school, were by the Greeks called "pedagogues." Socrates was satirically called the pedagogue of Alcibiades: and Davus humorously applies the same name to Phædria, who, as Geta had told him, attended the girl to and from the music-school. — 95. *Quid rei gerit?* "How does he go on?" — *Sic, tenuiter.* "So, so." Comp. *Andr.* i. 2. 4, and 9. — 96. *Nisi spem meram.* Comp. *Andr.* ii. 6. 5. — 97. *Quid?* See note on *Andr.* i. 5. 6. — 98. *Quoad.* For *quamdiu.* — 100. *Portitores.* Officers who attended at the port, and collected the duties imposed on goods exported and imported. All letters from foreign parts passed through their hands. See Plaut. *Trin.* iii. 3. 65. — 101. *Ut bene sit tibi.* Comp. *Heaut.* v. 2. 6; *Adelph.* i. 1. 9. [*Exit Davus.*] — 102. *Puer, heus!* [*Geta calls to the same person that he addressed at the commencement of the scene, Si quis me quæret, &c.*] Comp. *Eun.* iv. 1. 10. — *Cape.* [*He hands him the money which he had received from Davus.*] — *Dorcio.* A dative from *Dorcium*, who probably was the wife and fellow-servant of Geta. Comp. *Adelph.* v. 9. 16.

ACT I. SCENE III.

This scene furnishes a very useful lesson, that though we are apt to covet pleasures without regard to consequences, yet, when the enjoyment is over, and reason resumes her province, we are then sensible of our rashness, and regret that our choice is not equally free as at first. Hence an essential maxim to our happiness, that, before we yield to the impetuosity of passion, we weigh impartially every circumstance,

and cast up the balance fairly, taking this for our rule, *Nocet emta dolore voluptas*. Antipho, before his marriage with Phanium, would have made any sacrifice to obtain her; but now he envies Phædria, who, though still disappointed in his wishes, has it yet in his power to make a free choice, and proceed or retreat as he may find most expedient.

Of this scene vss. 1, 2, 4, 5, are Tetrameter Trochaics Acatalectic; vss. 3, 6, 7, Tetrameter Trochaics Catalectic; vs. 4 may also be a Tetrameter Trochaic Catalectic, by eliding the final *s* of *consci*us, and considering this word as a dactyl; vss. 8, 9, 10, and 12—24, Tetrameter Iambics Acatalectic; vs. 11 is a Dimeter Iambic, and vss. 25 and 26, Tetrameter Iambics Catalectic.

1. *Adeon' rem redisse*. Supply *quis crediderit*: "Who could have supposed that matters would come to such a pass, that I should fear my own father," &c. Comp. *Heaut.* v. 2. 27; *Andr.* i. 5. 10. — *Qui mi consultum optime velit esse*. "Who wishes me so very well." Comp. *Hec.* iv. 2. 14; *Cic. Off.* iii. 27. — 2. *Patrem ut extimescam*. Comp. *Hec.* v. 3. 26. Guyetus and others would expunge *ut*; but this conjunction is often repeated where it might be dispensed with. Comp. *Plaut. Bacch.* iv. 6. 18. — *Adventi*. An antique genitive for *adventus*. Comp. *Andr.* ii. 2. 28. — 3. *Quod ni fuisset incogitans*. "If I had not been inconsiderately rash." *Quod* here is redundant. Comp. *Cic. Att.* xiii. 45; *Cæs. B. G.* i. 44; *Sall. Cat.* c. 18; *Jug. c.* 14. — 4. *Quid istuc?* "How now? what do you mean?" This phrase is often followed by a genitive. Comp. *Hec.* iv. 2. 12. — *Mi conscius*. Some think *mi* here redundant; but incorrectly. Comp. *Heaut.* i. 1. 69. — 5. *Quod utinam*. See vs. 3. *Ne* is here put for *non*. Comp. *Cic. ad Div.* xiv. 4. — *In mentem incidisset*. Comp. *Heaut.* iii. 1. 75. — 6. *Neu me*. Comp. *Andr.* i. 5. 56; *Hec.* iv. 1. 30. — *Eo*. For *ad id*, i. e. to the marriage. — *Principium mali*. Αἱ ἀρχαὶ πόνων, *Eurip. Iph. Taur.* 909. Comp. *Virg. Æn.* ii. 97. — 7. *Non potitus essem*, &c. "But if Phormio had not given this advice, I should not have possessed her." — *Fuisset mi ægre*, &c. "Then certainly I had been wretched some few days; but then this constant anguish had not torn my mind." Comp. *Andr.* ii. 6. 9. — 9. *Dum exspecto*. A continuation of Antipho's speech, which had been interrupted by Phædria's contemptuous *audio*. — *Quam mox*. For *quam cito*. The poet here makes Antipho, amidst all his perplexity, behave with great propriety. What he says here is extremely well-judged, and necessary to prevent the audience from suspecting that all these fine reflections, and this concern he seemed to be in, proceeds from some disgust at her he had so fondly wished for. This must have made him appear in a very disadvantageous light, as capricious, fickle, and unsteady. But here, on the contrary, we see that it is partly from respect to his father, whom he could not bear to offend, partly from an apprehension of losing what of all things he held most dear: and as both these are indications of a good disposition, they of course beget impressions and wishes in his favour; a thing of great consequence, and never to be neglected by a poet in his favourite characters.

12. *Quidem hercle certo*. Comp. *Andr.* ii. 2. 10. — 13. *Tamdiu, quod amo, frui*. Westerhovius supplies, *quam tibi tuo amore frui datur*. For *frui* in this sense see *Florus*, iv. 11. — 14. *Jam depecisci morte*. "I would instantly purchase it with my death." *Depacisci*, or more properly *depecisci*, signifies "to make a contract" or "covenant."

Had Terence written *depecisci vita*, the meaning would still be the same. Thus Virgil, *Æn.* v. 230, *vitumque volunt pro laude pacisci*; *Æn.* xii. 49, *lethumque sinas pro laude pacisci*. Comp. Cic. *Att.* ix. 7. See Bentley on Hor. *Od.* iii. 14. 2.—15. *Quidego*, &c. "What misery I endure—what pleasure you enjoy." *Et tu*. Supply *capias*.—16. *Ut ne*. "Iva μή." "Not to mention your good fortune," &c. Nothing can be more naturally framed than the conversation of these two. Each speaks in a strain adapted to his character and circumstances. Antipho, who had compassed his desires, but sees misfortunes threatening him, laments his fate, and envies Phædria, who, though he had been crossed in his wishes, had yet no fears to alarm him. Phædria again, impatient that his happiness was deferred, magnifies Antipho's good fortune, and opposes it to his own, every way perverse and untoward. —17. *Uxorem sine mala fama palam*. "An acknowledged wife of unblemished character." These words, says Patrick, admit of a twofold construction: "That you have got a wife without any prejudice to your character." But this can scarcely be Phædria's meaning, since, apparently, the thing was otherwise. Antipho had married a girl of obscure birth, and of no fortune. We ought, therefore, to take it as "a wife of unspotted reputation, and without reproach." —*Palam*. The reverse of *clam*. Comp. *Andr.* ii. 6. 13. Muretus joins *palam* with *beatus*, i. e. "every one sees that you are happy." —18. *Beatus, ni unum hoc desit*, &c. "You are in every thing blessed, except that you want a mind to bear your good fortune with moderation;" i. e. you want a disposition to think yourself really happy. —19. *Tum sentias*, &c. "Then you would perceive... but it is the nature of all of us, never to be content with our own condition." To *sentias*, Paræus supplies, *quam nunc sis beatus*. —20. *Ita plerique omnes*, &c. Comp. *Andr.* i. 1. 28. — *Nostri nosmet pœnitet*. Comp. Cic. *ad Div.* vi. 1.

22. *Cui de integro*, &c. "Who still hast the full power." Comp. *Hec.* i. 2. 5. — *Etiam*. For *adhuc*. Comp. *Andr.* iii. 2. 23. — 23. *Retinere, an mittere*. Supply *amicam*. Comp. *Hec.* ii. 2. 9. Zeunius reads *Retinere, amare, amittere*; Schmieder and the Bipont editors, *Retinere amorem, an amittere*. — *Ego in eum*, &c. "But I, alas! have entangled myself in such a mesh, that," &c. Comp. *Heaut.* iii. 1. 33. *Eum* for *talem*. —24. *Ejus amittendi*. Gerunds in *di* may be joined in construction with feminine genitives. Comp. v. 6. 40; *Hec.* iii. 3. 12; and see Perizon. on Sanct. *Min.* iii. 8. Cicero often joins them with genitives plural. In Ovid, *Epist.* xx. 74, we read, *Copia placandæ sit modo parva tui*, where almost all the MSS. and ancient editions have *placandi*. See Burmann on this passage, and on Virg. *Æn.* xi. 699, n. 96. —25. *Videon' ego Getam?* Comp. *Eun.* iv. 4. 56. — *Currentem*. Comp. *Adelph.* iii. 2. 56. —26. *Is est ipsus*. Comp. *Hec.* iii. 5. 5. — *Hei! timeo miser*. Comp. Virg. *Æn.* xi. 57.

ACT I. SCENE IV.

While Antipho and Phædria are discoursing together, Geta appears. He had gone to the port to inquire for a letter, which he heard was come from his master; but there found that Demipho himself was arrived. This alarms him, the arrival being so sudden, and before

proper measures had been concerted. He is, therefore, debating with himself what is to be done. Antipho overhears him, and thence a new source of perplexity to him. They at last, however, agree, that Antipho should put on a bold face, and that the rest should second him. But by the timidity of Antipho all their measures are disconcerted, and Phædria and Geta are left by themselves to deal in the best manner they can with the old man.

Of this scene verses 1, 2, 13, 19—38, are Tetrameter Trochaics Catalectic; vs. 12, a Tetrameter Trochaic Acatalectic, having a Tribrach in the last place. Verses 3, 4, 5, 7, 8, 9, 15, 17, 18, are Tetrameter Iambics Acatalectic; verses 10 and 11, Tetrameter Iambics Hypermeter, but the last syllable of *animi* is carried to the beginning of vs. 11, by Synalœpha. See Hermann, *Elem. D. M.* pp. 59, 110, (*Glasg.* 1817.) Verses 6 and 14 are Dimeter Iambics; vs. 16, a Monometer Iambic Catalectic. Verses 39—53 are Trimeter Iambics.

1. *Nullus's Geta.* [*To himself:*] "Geta, thou art undone." *Nullus* is the same as *actum est de te*, or *periisti*. Comp. Plaut. *Epid.* i. 1. 75. — *Nisi aliquod.* Comp. *Andr.* iv. 1. 56. — 2. *In me impendent.* *Impendere* usually governs a dative. The editions before Bentley omit the preposition *in*. The phrase *quæ res me impendet* is cited from Lucilius, by Festus, on the pronoun *me*. See Perizon. on Sanct. *Min.* iii. 5. — 3. *Quæ neque uti devitem scio.* Comp. *Andr.* iii. 5. 5. — *Extraham.* The same as *expediam*: "extricate myself." Comp. *Hec.* v. 4. 36. — 4. *Nam non potest celari.* See i. 2. 72, &c. — 5. This verse occurs in the *Andria*, i. 3. 3, and is omitted here in some MSS. — 7. *Temporis punctum.* Στιγμή χρόνου. "I have but a moment's time to think of it." *Punctum*, the smallest possible space, a mathematical point. — *Quid istuc mali'st.* Comp. *Heaut.* i. 1. 30.

8. *Quod.* Antipho's marriage. — *Quod ejus remedium.* Comp. *Andr.* iii. 1. 10; *Eun.* ii. 1. 19. — 9. *Laterem lavem.* "I should labour in vain." *Laterem lavare*, πλύνθους πλύνειν is a Greek proverb, signifying to labour in vain: because in "a brick," as the red colour goes quite through, all efforts to wash it away must be ineffectual. Nannius (*Miscell.* xi. 17,) interprets this of "a brick not yet baked," but merely dried in the sun, which the more a person endeavours to wash, the more vain is his labour, as the brick itself is not sufficiently hardened to prevent its dissolving away. This, says Patrick, is the more likely, because Cæsar frequently uses it in the same sense in his *Commentaries*. — 10. *Antipho me excruciat animi.* "Antipho distracts my mind;" i. e. I am grieved on account of Antipho. Comp. *Heaut.* iv. 4. 5; *Adelph.* iv. 4. 1. — 11. *Nam absque eo*, &c. "For, were it not for him, I would properly provide for my own safety." Comp. *Hec.* iv. 2. 25; Plaut. *Bacch.* iii. 3. 8. — 12. *Recte.* "To my own satisfaction." Comp. *Heaut.* i. 1. 107; ii. 1. 16. — *Vidissem.* For *providissem*. Comp. *Andr.* ii. 6. 25. — *Aliquid convasavissem.* "I would carry something off." A metaphor from the sudden decamping of an army; for *convasare* is a military term, and signifies the same as *vasa colligere*, "to pack up the baggage." *Non miror furem qui fugitivus erat*, Martial, xi. 5. 6. Comp. *Eun.* iv. 3. 19. — *Me protinam conjicerem in pedes.* Comp. *Eun.* v. 2. 5. *Protinam* is an ancient form for *protinus*, "forthwith." It is used by Plautus, *Bacch.* iii. 1. 7; *Curc.* ii. 3. 84. See Varro, *L. L.* vi. 6.

14. *Fugam aut furtum.* Comp. *Eun.* iv. 4. 6. — 15. *Qua insistam*

via? See note on *Eun.* ii. 3. 3. — 17. *Nescio quod*, &c. "I dread some great evil from this news." For this signification of *expectare* see the commentators on Virg. *Æn.* vi. 614; Plin. *Paneg.* c. 35. — *Anne sanus es?* Phædrria here speaks the same sentiment as Clitipho, *Heaut.* ii. 2. 8. Comp. *Andr.* iv. 4. 10. — 18. *Plurimum*. "For the most part." So, *plurimum Cypri vixit*, Nepos, *Chabr.* c. 3. — 19. *Pro imperio*. For *imperiose*: "authoritatively." Comp. Livy, i. 51; iii. 49. — *Quem volui obviam*. Supply *mihi fieri*. Comp. *Andr.* iii. 4. 11. — 20. *Quid portas, obsecro*. "Pray what news do you bring?" *Ferre* and *portare*, says Donatus, are used with respect to important matters. — *Expedi*. "Declare." Comp. *Eun.* v. 5. 20. — 21. *Modo apud portum*. "This moment at the port—" — *Meumne?* Supply *patrem*. — 22. *Hujus patrem*, &c. It is artful in the poet to make Geta only just hint the matter to Antipho, but express himself rather copiously to Phædrria. The one's imagination is quickened by his own fears and apprehensions; the other is easy and secure, and therefore less ready to anticipate. — 23. *Nam quod*. Comp. *Eun.* v. 2. 58. — 24. *Abs te ut distrahar*. Comp. *Hec.* iii. 5. 42. — 26. *Advigilare*. Comp. *Andr.* iv. 1. 50. — *Fortes fortuna adjuvat*. "Fortune favours the brave." An old proverb mentioned also by Cicero, *Tusc. Qu.* ii. 4. Οὐ τοῖς ἀθύμοις ἡ τύχη συλλαμβάνει, Sophocles, *Frag.* 12. ed. Brunck. Menander: Τόλμη δικάει καὶ Θεὸς συλλαμβάνει. — 27. *Non sum apud me*. Comp. *Andr.* v. 4. 34. — *Atqui opus est nunc cum maxime, ut sis*. Supply *apud te*: "But it is now necessary more than ever that you should have self-possession." — 29. *Commeruisse culpam*. "That you have deserved blame," i. e. that you are conscious of a fault. Ruhnken explains this by *contraxisse culpam, sive pœnam commeruisse*. Comp. Plaut. *Capt.* ii. 3. 43. — *Non possum immutarier*. Comp. *Andr.* i. 5. 40. Schmieder interprets it, *non possum immutare me*.

31. *Cum hoc non possum*. Supply *facere*. — *Illud*, i. e. *quid gravius*, vs. 30. — *Hoc nihil est*. [*In contempt:*] "This is doing nothing, Phædrria, let him go! why waste our time?" Comp. *Heaut.* i. 2. 1. In Patrick we find the following note: "Geta is supposed to express himself thus in contempt, and speak of Antipho as an animal good for nothing. *Hoc*, i. e. *hic Antipho*. Others make *hoc* a relative, and point the sentence thus: *Hoc? nihil est: q. d. Hoc non potes, quod nihil est?*" — 33. *Quid si assumulo*. [*Antipho endeavours to assume another air.*] — 35. *Istuc serva*, &c. "Do but stick to that; answer him boldly." — 36. *Ne protelet*. "Lest he drive you away," &c. Comp. *Andr.* ii. 4. 5. Some think this a metaphor from discharging missile weapons, and accordingly derive *protelare* from *telum*. Others derive it from the adverb τῆλε, "at a distance." — 37. *Vi coactum*, &c. Supply *dic*, or *fac respondeas*. Comp. i. 2. 75; *Andr.* iv. 4. 41. — 38. *In ultima platea*. "At the lower end of the street." Comp. *Heaut.* v. 1. 29.

40. *Egom et me novi*. Comp. *Heaut.* ii. 3. 130. — 41. *Vobis commendo Phanium*. Comp. *Eun.* iii. 5. 29. [*Exit Antipho.*] — 42. *Tu jam lites audies*. "You shall be presently scolded." — 43. *Ego plectar pendens*. See note on *Eun.* v. 6. 20. — *Fefellerit*. Supply *opinio*. — 45. *Id nosmet ipsos*, &c. "We must now practise it ourselves." — 46. *Aufer mi oportet*. "Talk not of must." Comp. v. 6. 11; Hor. *Sat.* ii. 7. 42; Juv. vi. 170; and Burmann on Phædr. iii. 6. 8. — 47. *Meministin', olim ut*, &c. "Do you remember the plea, whereon you both agreed to rest, at your first venturing on this enterprise, that Phormio's suit

was just, sure, equitable, not to be controverted?" For *memini* construed with *ut* and a subjunctive, in place of an accusative and an infinitive, see Sanct. *Min.* iii. 14. — *Oratio*. For *argumenta*. Geta here repeats what had been agreed upon among them, at the first concerting of this enterprise. As they foresaw that Antipho's father would be offended, they had taken care to provide an excuse, viz. that the virgin's cause was made clear and evident, so as to leave no room for opposition. The same plea, Geta says, is now to be made, as being the most specious one they could think of in the present exigence. — 48. *In re incipiunda*. For *cum inciperetis nuptias*. *Incipere* is said particularly with respect to some weighty and important matter. Comp. *Heaut.* iii. 3. 39. — *Ad defendendam noxiam*. For the defence of Antipho's fault, and transferring the blame upon the patron of the virgin. Comp. ii. 2. 8. *Noxiam* by epenthesis for *noxam*. — 49. *Vincibilem*. In an active sense, "overpowering."

50. *Si quid potest*. Comp. *Eun.* ii. 3. 86. — 52. *Nunc prior adito tu*. "Do you now make the first attack." A metaphor from warfare. Comp. Virg. *Æn.* v. 378. — *Ego in subsidiis*. "I will station myself here in the rear, to sustain you, if you in any point give ground." A continuation of the figure. *Subsidia* were bodies of troops placed in the rear of an army, to support it, if in any place it lost ground; and to renew the battle. *Succenturiati* were soldiers who filled up the vacancies in the companies, when they were impaired by battle. *Deficere* is also a military word. See Cæs. *B. G.* iii. 64.

ACT II. SCENE I.

In this scene we have Demipho expressing his displeasure at his son's behaviour: and Phædrria and Geta defend him to the utmost of their power. Geta wisely conceals himself for some time, and keeps watch, in order to overhear what reception Phædrria meets with, resolving to take his measures accordingly. Finding things go on smoothly, and that Phædrria acted his part to admiration, he ventures to advance. By their joint pleading, Demipho is a little pacified; and considering Phormio as the author of all the mischief, he desires to meet, and expostulate with him.

Of this scene, verses 1, 2, 22, 23, are Tetrameter Trochaics Catalectic; verses 3—21, Tetrameter Iambics Acatalectic. The remainder of the scene consists of Trimeter Iambics.

1. *Itane tandem*. [*Enter Demipho at another part of the stage:*] "Is it then possible that Antipho has taken a wife?" &c. Comp. *Andr.* iii. 2. 12; Cic. *Mil.* c. 20. — 2. *Nec meum imperium*, &c. "Not to regard my authority—I waive my authority—not to dread my resentment at least?" Cicero quotes this verse, *Att.* ii. 19. — 4. *Monitor*. Comp. i. 2. 22. — *Vix tandem*. [*Geta, from his hiding place:*] "Oh! he thinks of me at last." — 5. *Demiror*. This, says Donatus, is put for *nescio*. Comp. *Andr.* iv. 4. 11: — *Atqui reperi jam*, &c. "Oh! I have settled that already: think of something else." Ἄλλο τί τοι μελέτω φρεσίν. Homer, *Od.* η'. 208. — 6. *Audio*. "I admit that plea." — *Places*. Comp. i. 2. 88. — 7. *Causam tradere adversariis*. This is said of lawyers, who, by weak pleading, wilfully betray their client's cause into the

hands of his opponent. — 8. *Illud durum*. “That’s a home thrust.” Comp. *Eun.* iv. 7. 36. Patrick observes here, that, if one were to argue from propriety, as Geta had before said *places*, the words *illud durum* come best from Phædria, as a kind of antithesis to the former: and then *ego expediam* serves Geta by way of reply, and at the same time very happily describes the vanity of those slaves, who are apt to fancy every thing within the reach of their cunning. — *Ego expediam*. Comp. *Andr.* iii. 5. 11. — 9. *Præter spem mi obtigit*. Comp. *Virg. Æn.* iv. 419. — 10. *Ita sum irritatus*. Comp. *Heaut.* v. 1. 47.

11. *Quamobrem omnes, &c.* This seems to be taken from a passage of Euripides preserved by Galen, iv. 7. Cicero gives both passages, *Tusc. Qu.* iii. 14. See Davis’s note, in which the reader will find the Greek verses. The maxim contained in them was a favourite principle with the Stoics. I cannot help thinking, says Colman, that the introduction of it in this place has commonly been considered too seriously; and I have scarce any doubt, but that Terence intended it as a stroke of character. Commentators, in general, are never so happy as when they light upon a sentence in a classic author, which they can extol as a lesson of sound morality. But in dramatic writings we are not merely to confine ourselves to the consideration of what is said, but who says it. Donatus, in his preface to this play, says that it is founded on passions almost too high for comedy; but that the poet contrives to temper every circumstance by his art. In the present instance, the old gentleman is indeed in a violent passion; but his anger is so managed throughout the scene, that it becomes truly comic: and Donatus refers us to a similar passage in the *Adelphi*, iii. 3. 61, &c. where Demea in like manner delivers moral precepts, which are turned to ridicule and archly parodied by the impudent slave. — 16. *Deputare esse in lucro*. Comp. *Adelph.* v. 3. 31. — 18. *Meditata*. Passively, as in *Cic. Catil.* i. 10. The participles of many deponent verbs are found in a passive signification. See Vossius, *Anal.* iii. 7. — *Hærus si redierit*. Some put a colon after *incommoda*, and join these words with *molendum ’st, &c.* — 20. *Opus ruri*. Comp. *Heaut.* i. 1. 94. — 21. *Præter spem eveniet omne id deputabo esse in lucro*. See vs. 16; and compare *Adelph.* iii. 3. 61, and 74.

22. *Adire*. Comp. *Virg. Æn.* v. 379. — 25. *Salvom advenire*. Supply *te gaudeo*. Demipho’s impatience interrupts Phædria, in the midst of his sentence, with — “I thank you; but answer me this: Where is Antipho?” For the meaning of *credo* here, see note on *Andr.* v. 4. 36; and compare *Eun.* ii. 2. 41. — *Responde hoc mihi*. Comp. *Andr.* v. 2. 8. — 26. *Sed satin’, &c.* Supply *eveniunt*. For the emphatic *sed*, see *Eun.* ii. 1. 11. — *Ex sententia*. Comp. *Heaut.* iv. 3. 10. — 28. *Bonas*. [Ironically.] Comp. *Andr.* iii. 5. 10. — *Confecistis nuptias*. Comp. *Andr.* iv. 1. 51. — 29. *An id succenses*. Comp. *Andr.* ii. 3. 2. — 31. *Dari mi in conspectum*. Comp. *Adelph.* iii. 2. 13. — *Nunc sua culpa, &c.* Constr. *ut nunc sciât illum lenem patrem sua culpa factum esse, &c.* Comp. *Andr.* i. 1. 10. — 33. *Atqui nil fecit*. Comp. *Adelph.* i. 2. 4.

34. *Ecce autem*. “See there now!” Comp. *Eun.* ii. 3. 6; *Hec.* iii. 5. 53. — 35. *Unum cum noris*. Comp. *Virg. Æn.* ii. 65. — 37. *Cum ille est*. Supply *in noxia*. — *Tradunt operas mutuas*. “They help each other alternately.” — 38. *Imprudens*. Though actually ignorant of the real case. — 39. *Cum illo haud stares*. *Cum aliquo*, or *pro aliquo*

stare, signifies "to undertake a person's defence." Comp. *Nepos*, *Agesil.* c. 5; *Ovid*, *Trist.* i. 25; and see *Servius* on *Virg. Æn.* viii. 653. *Stare ab aliquo* is also said. Comp. *Nepos*, *Dat.* c. 6. — 40. *Si est.* For *si verum est.* — *Culpam admiserit.* Comp. *Plaut. Trin.* i. 2. 44. *Ne admittam culpam.* — 41. *Minus rei aut famæ temperans.* *Temperans* for *prospiciens*: "Not sufficiently provident for his fortune and reputation." Perlet explains it by *parcens*, as in *Sall. Cat.* c. 25, *pecuniæ an famæ minus parceret, haud facile decerneres.* — 42. *Non causam dico.* "I do not defend him." Comp. *Plaut. Capt.* iii. 4. 92. — 46. *Qui sæpe, &c.* *Sotades*: 'Ο πένης ἐλεεῖται, ὁ δὲ πλούσιος φθονεῖται. Judges are often, through compassion, biassed to the poor; and sometimes, through envy, unjustly decide against the rich. Though compassion and pity have something noble and generous in them, and deserve to be cherished, yet they ought never to influence our judgment, so far as to make us swerve from a steady adherence to justice. Hence, in that divine system of laws given to the Israelites, this is particularly cautioned against. See *Leviticus* xix. 15.

50. *Tua justa.* Τὰ δίκαια, "the true merits of your case." — 51. *Functus adolescentuli est officium, &c.* "He acted the part of an ingenuous youth." — 55. *Sed cesso adire.* Comp. *Heaut.* iv. 5. 9. — 56. *Here, salve.* [*Geta addresses his master with pretended modesty and respect.*] — 57. *Bone custos.* "Rare guardian!" [*Ironically.*] Comp. vs. 4; *Andr.* v. 2. 5. — *Columnen vero familiæ.* "The prop, in truth, of our family." *Vero* is often used in irony. Comp. *Virg. Æn.* iv. 93. — 58. *Cui commendavi, &c.* "To which worthy person," &c. Comp. i. 2. 21. — 61. *Nam quid me, &c.* "For what would you have me do for you in this affair?" — 62. *Servom hominem.* Comp. *Andr.* iv. 4. 16; *Plaut. Epid.* i. 1. 58. — *Causam orare.* "To plead." Comp. *Virg. Æn.* vi. 850. — 63. *Neque testimoni dictio est.* "Nor has he the privilege of giving evidence." *Testimoni* for *testimonii.* — *Mitto omnia.* "I waive all these." — 64. *Addo istuc, &c.* "Besides, the boy was bashful: I admit it," &c. — 65. *Si cognata est maxume.* "If she was most nearly allied to him." — 66. *Quod lex jubet.* Comp. i. 2. 75; ii. 3. 62. *Donatus* cites here from *Virgil, Ecl.* iii. 35. *Verum, id quod multo tute ipse fatebere majus, Pocula, &c.* — 67. *Dotem daretis.* By this proposal, *Terence* artfully prepares for the imposition of *Phormio*, who extorts money from the old gentleman on this very foundation. — *Quæreret alium virum.* Comp. *Andr.* ii. 3. 24.

69. *Non ratio, &c.* Comp. *Plaut. Trin.* ii. 4. 17. — 72. *Si quidem quisquam crederet, te vivo.* *Alexander* ab *Alexandro* (*G. D.* i. 7,) takes notice of an ancient decree of the senate, derived to the Romans from a law of *Solon*, in which, in order to provide against young men borrowing money during the life of their fathers, it was ordained that, in case of non-payment, the lender should have no remedy at law. In such cases the security was made void by this decree, lest the sons of the rich, being involved in debt, should be tempted to extricate themselves by any dishonourable or impious means. — 73. *Non, non sic futurum 'st.* [*Here Demipho, baffled in all his arguments, breaks out into a violent passion:*] "No, it shall not continue so; it cannot be." — *Non potest.* Supply *fieri.* — 74. *Egon' illam, &c.* "What, shall I suffer her to remain with him as his wife for a single day?" See note on *Eun.* iv. 7. 1. Comp. *Andr.* i. 5. 28; *Hec.* iv. 1. 19; *Adelph.* iii. 2. 34. — 75. *Nil suave meritum 'st.* "There is no great temptation for

it." These words, says Patrick, have greatly perplexed commentators. As it would be tedious to recount their various opinions, I shall content myself with observing, that Gronovius seems to me to have hit on their true meaning. His words are: *Nihil suave meritum est: hoc est, nihil est tanti, nihil est pretii, aut lucri tam magni, quod libens capiam, si habendum sit ea conditione, ut hoc feram.* Ruhnken adopts this interpretation, adding: *Ita hunc locum egregie explicat magnus Gronovius, Obs. in Script. Eccles. vii. 77; and then refers us to Cicero, Nat. Deor. i. 24; Philipp. i. 44. Meritum 'st* is the reading of all the manuscripts and early editions. Bentley reads *nil suave merita 'st*: "She has deserved nothing lenient at our hands;" she who, by fraud, has imposed on my son, claiming relationship to him, and hence intruded herself into our family. Bentley might, perhaps, with better effect, have carried his emendation a little further, *Nil sane merita 'st. — Hominem.* Meaning Phormio.

77. *Patronum mulieris.* They who undertook to carry on a law-suit for another, were called *patroni*, "patrons." — 78. *Faxo hic aderit.* *Faxo* with a future indicative occurs also in the *Eunuchus*, ii. 2. 54; iv. 3. 21; and in Plautus, *Cas.* ii. 8. 48; but nowhere else, except in the comic poets. — 79. *Abi, Phædria, &c.* Comp. *Adelph.* iii. 4. 65; *Eun.* iii. 2. 50. — 81. *Deos penates.* It was customary with those returning from a voyage, or journey, to give thanks in a formal manner to the gods, even before they visited their families. And every citizen had at home "household gods," usually called *penates*, *domestici*, or *lares*, which he and his family worshipped in private, and considered as their particular guardians. — *Salutatam.* *Deos salutare*, for *venerari*, occurs in Plaut. *Bacch.* ii. 3. 113; and in Cic. *Rosc. Amer.* c. 20. The phrase is quoted by Servius on Virg. *Æn.* xii. 257; see St. Jerome on *Esaia*, xvi. 58. — 83. *Amicos advocabo.* "I will convene some friends," to be present and assist me in the interview with Phormio. — 84. *Ut ne, &c.* Comp. *Hec.* iv. 2. 19.

ACT II. SCENE II. I

Phædria, we have seen, in the end of the last act, had been despatched to find out Phormio; but, instead of doing so, he pays a visit to Dorio, the master of the music-girl. Geta in the mean time meets Phormio, and informs him of all that had happened, particularly of Antipho's terror and flight upon seeing his father. This rouses Phormio, who plainly perceives he must take the whole burden upon himself.

This scene consists of Tetrameter Trochaics Catalectic. The last verse may be scanned either as a Tetrameter Trochaic Catalectic, or as a Tetrameter Iambic Acatalectic. See note, p. 539.

1. *Itane patris ais.* It is said that when this play was being rehearsed before Terence, one of his most intimate acquaintances, Ambivius, who acted the part of Phormio, came in drunk. This threw the author into a violent passion. But Ambivius had scarcely repeated a few lines, stammering, and scratching his head, before Terence became pacified; as, when he was writing those very lines, he absolutely had such a parasite in his mind, as Ambivius then represented. — 3. *Ad te summa, &c.* [*Phormio to himself:*] "Then on you alone the chief

command devolves." A metaphor from those who undertake the whole management of civil or military affairs. Comp. Cæs. B. G. iii. 5. — 4. *Tute hoc intristi, &c.* "You have mixed this mess: even eat it for your pains." A proverb applied to those, who were compelled to finish themselves what they had badly commenced. *Intrita* was a compound mess, prepared in a mortar; and consisted of crumbs of bread, milk, wine, eggs, cheese, garlick, onions, and various herbs. In Ausonius, (*Idyll. vii.*) we find: *Tibi, quod intristi, exedendum est: sic vetus verbum jubet: Compedes, quas ipse fecit, ipse ut gestet, faber.* Similar to this is the English proverb: "He has made his own bed: he must even lie in it." — *Accingere.* "Prepare yourself."

5. *Obsecro te, &c.* What Geta says in this and the following verse, makes a continued speech of itself, and no way refers to what comes from the parasite: *Obsecro te, in te spes est, tu impulisti, subveni.* The same is to be said of Phormio: he is all the while taken up with his own thoughts, and contriving how to deal with the old man. Two things offer themselves to Phormio's mind. *Si rogabit:* "should he question me" upon this affair, and desire that I would make it appear how Phanium is related to him. The proper answer occurs to him immediately. *Eccere, (i. e. ecce rem habeo:)* "I have it," I have found an answer for him. Comp. Plaut. *Mil. ii. 2. 48.* [*Phormio goes on:*] *Quid si reddet?* "What if he reply?" *Sic opinor.* "Thus I think" I shall be able to refute him. — *Eccere.* Festus considers this as an oath, and put for *per Cererem*, in the same manner as *ecastor* is put for *per Castorem.* — 6. *Quid si reddet?* "Suppose he offer to return the girl." Thus Colman, Schmieder, and some others. Both interpretations have been suggested by Donatus. Westerhovius adopts the former. — 7. *Cedo senem.* "Bring the old gentleman before me." Comp. Phædr. v. 2. 4. — *Instructa consilia.* "My measures are all arranged." A metaphor from drawing up an army in battle array. Comp. *Eun. iv. 7. 11;* Cic. *N. D. iii. 29.* In Virgil, (*Æn. ii. 152.*) we have *dolis instructus.* — 8. *Quid ages?* "What do you mean?" — *Quid vis? nisi, &c.* "What would you have me do, unless contrive that Phanium may remain with her husband?" Comp. v. 7. 33. — *Ex crimine hoc.* "From the charge" of having married without his father's consent. — 9. *Atque in me, &c.* "And turn all the old man's rage upon myself." Comp. Cic. *Att. iv. 3;* *Mil. c. 10;* and see Lambinus on *Lucr. ii. 365.*

10. *O vir fortis.* Comp. *Andr. ii. 6. 14;* *iv. 5. 22.* In this scene Terence exhibits the lower order of parasites, who ingratiated themselves by sharpening and roguery. In the *Eunuchus* he describes the parasites of a higher rank, and of a newer species, who obtained their end by flattery. — 11. *Ne istæc fortitudo, &c.* "Lest all this noble confidence of yours end in the stocks, at last." Comp. *iv. 4. 15.* *Nervus* was a wooden instrument for confining the feet of criminals. It was somewhat like our "stocks," and was fastened on the legs with "the sinews" of animals. — 12. *Factum est periculum, &c.* "I have already made trial, and seen the track of my feet." Manutius fancies this a metaphor taken from dogs, in hunting. Others think it refers to travellers, who having gone over any road often, are perfectly acquainted with it, and know where to tread in safety. It may relate to the preceding verse, wherein Geta speaks of the danger he was in of being secured in the stocks. Phormio answers, that he is an old stager, and

has, by long experience, learned to secure his feet against all danger. This last is adopted by Ruhnken. — 14. *Hospites, tum cives?* For *tum hospites, tum cives*. — *Quo magis novi, tanto sæpius*. “The more they are known to me,” *i. e.* the more noble they are, “the oftener I inflict punishment on them.” Phormio says, “the more I know, the more bold and adventurous I am;” either because his experience directed him in a sure and safe road; or because the more he knew of the world, the more he was satisfied that villany with address was secure of impunity, and hence he boldly ventured. It occurred to me, at first sight, that for *sæpius* we should read *sævius*. The same necessary correction was made in Horace (*Od.* ii. 10. 9) by Mitscherlich, about thirty-six years ago, and is now universally adopted. — 15. *Cedo dum, &c.* “Tell me, then, did you ever hear of actions for assault brought against me?” *En unquam for unquamne*. Comp. ii. 3. 1; Livy, iv. 3; Sil. Ital. xvi. 91. — *Injuriarum mihi scriptam dicam?* This seems to have been taken from Menander’s *Misogynus*: Ὀμνυμί σοι τὸν ἥλιον, ἢ μὴν ποιήσῃν σοι γραφὴν κακώσεως.

16. *Qui istuc?* Supply *credam ita esse*, from the *Hecyra*, i. 2. 28. — *Quia non rete, &c.* Comp. Juvenal, ii. 63. — 17. *Qui nil faciunt*. Supply *male nobis*. — 18. *In illis*. “In the latter.” — *In istis*. “In the former,” *i. e.* the hawk and the kite. — *Opera luditur*. “Labour is lost.” Comp. Plaut. *Cas.* ii. 7. 1. — 19. *Aliis aliunde est periculum, &c.* “Those only are in danger from others who have any thing to lose.” Comp. Cic. *pro Cæc.* c. 7. Donatus explains *abradi* by *per vim auferri*. — 20. *Dices, ducent, &c.* “You will say, they will arrest and carry me home.” By the Roman laws, debtors were adjudged the slaves of their creditors, till the debt was discharged. Thus Phormio, if cast in an action of damages, as he was unable to pay the sum awarded, would have been in the situation of an insolvent debtor. — 21. *Alere nolunt hominem edacem*. “They will do no such thing; they will not maintain a fellow of my stomach.” — 23. *Ab illo*. From Antipho.

24. *Regi*. *Rex* is often used for a great or a rich man, and was a common appellation too for the master of the feast, who invited and entertained the company. Parasites also used to call the patrons, by whom they were supported, *reges*. Comp. *Eun.* i. 2. 88; iii. 1. 11; Hor. *Ep.* i. 17. 43. — 25. *Ten’ asymbolum venire!* “You to come scot-free! eh?” For the infinitive put absolutely, see note on *Andr.* i. 5. 10. Schmieder supplies *nonne magnum hoc est*. Thus, *Ten’, ut ego accipiar laute, torquerier omni Sollicitudine districtum?* Hor. *Sat.* ii. 8. 67. The Greeks say ἀσυμβόλως δειπνεῖν, “to sup without paying one’s shot,” or “club;” *i. e.* “scot-free.” See Lambinus on Hor. *Od.* iv. 12. 23. The contrary occurs in the *Andria*, i. 1. 61; *Eun.* iii. 4. 2; iii. 5. 59. This passage of Terence, as Donatus observes, was not taken from Apollodorus, but from the sixth book of the *Satires* of Ennius.

*Quippe sine cura, lætus, lautus, cum advenis,
Infertis malis, expedito brachio
Alacer, celsus, lupino expectans impetu,
Mox dum alterius abligurias bona: quid
Censes Dominis esse animi? Pro Divum fides!
Ille tristis cibum dum servat, tu ridens voras.*

“Gay, void of care, anointed when you come,
With smacking jaw, and arm prepared to carve,
Keen, eager, and impatient as a wolf,
Expecting every moment to fall on,

And gorge yourself at his expense : what, think you,
Possesses then the master's mind ? Good Heaven !
He sits and with a melancholy air
Broods o'er the feast, which laughing you devour."

COLMAN.

— *Unctum atque lautum*. *Hysteron proteron*. Comp. Virg. *Æn.* ii. 353. The ancients daily took a bath and anointed themselves before the principal meal. — 26. *Otiosum ab animo*. "Free from cares and anxiety." The preposition *ab* is redundant. Comp. Sall. *Jug.* c. 52. — *Et cura et sumtu*. *Cura* in apparando, says Donatus, *sumtu* in coëmendo. — 27. *Dum fit*. That is, while the dishes, &c. are laid. See Burmann on Petron. c. 26. — 28. *Decumbas*. An appropriate word here. — *Cæna dubia*. This is explained by the parasite himself, in the following verse. Horace, who takes frequent opportunities of imitating Terence, has adopted this phrase in his *Satires* (ii. 2. 76), where he recommends temperance, and describes the mischievous effects of such a feast. — *Apponitur*. "Is set before you." An appropriate word. Comp. Cic. *Tusc. Quæst.* v. 32.

30. *Cum rationem ineas*. "When you consider." — 31. *Qui præbet*. Comp. Phædr. ii. 4. 24. — *Hunc habeas præsentem Deum*. "Deem him a propitious deity." Menander: *Τὸ γὰρ τρέφον με, τοῦτ' ἐγὼ κρίνω θεόν*. Comp. Virg. *Ecl.* i. 42; Ovid, *Trist.* v. 2. 45. — 32. *Prima coitio*, &c. "The first attack is the fiercest." A metaphor from the hostile meeting of two armies. — 33. *Sustinueris*. A continuation of the metaphor. — *Ludas*. An army is said *ludere*, when it exercises in the field, and goes through the various evolutions of a sham-battle. Comp. Ovid, *Trist.* iii. 12. 19, and see Broukhuis. on Tibull. i. 4. 51. If this verse be scanned as a Tetrameter Trochaic Catalectic, we must consider the pronoun *eam* as a monosyllable.

ACT II. SCENE III.

This scene is artfully conducted. Geta and Phormio see Demipho at a distance, advancing with his train of advocates, yet continue their conversation as if they did not see him. Thus Geta is overheard by his master defending his cause with great warmth, and proceeding even to reproaches against Phormio. All this with design to ward off the blow from himself, and make it appear as if he was not to blame in what had been done. In the conversation that ensues upon Demipho's coming up, Phormio, in spite of all his cunning and artful evasions, appears more than once disconcerted, and in danger of betraying himself. There is great merit in this : the poet would not represent knavery in circumstances too triumphant. Phormio, though old in the practice of roguery, yet cannot so far conquer the conviction of his own mind, but it will, in spite of all his endeavours, discover itself by a certain incoherence and hesitation in his answers.

The metre is Trimeter Iambic.

1. *En unquam*. [*Enter Demipho at a distance, followed by Hegio, Cratinus, and Crito. He is speaking to these three lawyers, whom he had brought from the forum.*] We learn from vs. 7, that he had by the way been informing them of the particular circumstances of the case, after which he puts this question to them. — *En unquam* is put for *unquamne*.

Comp. ii. 2. 15. *En*, says Donatus, is expressive of indignation, after the relation of an injury. — 3. *Adeste*. Advocates are properly said *adesse*. Comp. ii. 1. 83. — *Hoc age*. For this formula see *Andr.* i. 2. 15; *Eun.* i. 2. 50. — 4. *Jam ego hunc agitato*. “Now I will work him.” Comp. Cic. *Rosc. Amer.* c. 24. — *Pro Deum immortalium!* [*Phormio comes forward.*] Comp. *Andr.* i. 5. 2; *Adelph.* iii. 4. 1. What Phormio had said before to Geta, was in a low, whispering voice; but here he raises his tone, on purpose to be heard by Demipho, and thus is the first to accuse the person he had injured. To complete the sentence we must supply *fidem*, as in the *Andria*. — 7. *Ipsum esse*. [*Demipho to the lawyers.*] *Ipsum*. Phormio. Comp. *Adelph.* i. 1. 54. — 8. *Neque se scire*. For *et se nescire dicit*. “And says he does not know who her father was?” Westerhovius joins *neque* and *negat* in an affirmative sense. — *Patrem*. A Grecism. Comp. *Andr.* iii. 2. 23. — 10. *Quia egens*, &c. “Because the poor orphan is left in want,” &c. This sentiment occurs among the fragments of the *Brothers* of Menander:

“Εργον εὔρεϊν συγγενῇ
Πένητός ἐστιν· οὐδὲ εἰς γὰρ ὁμολογεῖ
Αὐτῷ προσήκειν, τὸν βοηθείας τινὸς
Δέομενον· αἰτεῖσθαι γὰρ ἅμα τι προσδοκᾷ.

“ ‘Tis hard for those in want to find their kindred;
For no one will acknowledge his relation
To the unhappy wretch that wants assistance;
Fearing assistance will be soon required.”—COLMAN.

— *Ignoratur parens*. “Her father is disowned.” So Plaut. *Amph.* iv. 3. 14. — 11. *Vide*. [*With indignation.*] Comp. *Adelph.* v. 1. 4.

12. *Insimulabis malitiæ*. Comp. Cæs. B. G. vii. 20. — *Male audies*. “You shall get a bad name from me.” So ἀκούειν κακῶς. Comp. *Andr.* v. 4. 17; *Hec.* iv. 2. 24. — 13. *O audaciam*. Comp. *Heaut.* ii. 3. 72. — *Ultrò accusatum*. Comp. *Eun.* i. 1. 24; *Adelph.* iv. 3. 5. —

15. *Illum*. His wife’s father. Comp. *Andr.* iv. 5. 33. — *Homo jam grandior*. “A man now advanced in years.” Comp. *Adelph.* iv. 5.

39. — 16. *Cui opera vita erat*. “Ὡς τὸ ἔργον ἦν ὁ βίος.” “Whose labour was his livelihood.” *Vita* is used in the same sense by Plautus, *Stich.* iii.

2. 9. Comp. *Heaut.* i. 1. 15. — 17. *Agrum de nostro patre*. “A farm hired of Phormio’s father.” To cultivate hired land was a sign of poverty. Comp. Virg. *Æn.* xii. 520, and see Broukhuis. on Tibull. i. 7.

50. — 19. *Se hunc negligere*, &c. Constr. *Hunc suum cognatum*, (i. e. *Demiphonem*,) *negligere se*, (i. e. *Stilphonem*,) — 20. *At quem virum?* For this formula of praising see note on *Eun.* iii. 5. 42. — *Viderim*. For *cognoverim*. Comp. Cic. *pro Arch.* c. 7. — *In vita*. Comp. i. 3. 12.

21. *Videas te atque illum, ut narras*. For *vide ut narras*, &c. A formula of scorn and indignation: “There, now! how you talk of yourself and of him!” i. e. what stories you tell both of yourself and of him! Comp. *Eun.* v. 3. 10; *Adelph.* ii. 2. 20. This interpretation was first suggested by the Bipont editors, and adopted by Schmieder. “Consider how you fib of yourself and of him,” says Zeunius. In Patrick we find this note:—Phormio had been extolling Stilpho, the pretended father, as a man of great worth, which included a heavy reflection upon Demipho for his neglect of him. Hence Geta, with an affected zeal for his master, interrupts him: “Take care you say no more than you can prove, for you will be called upon to make it good.” For various

other interpretations see Donatus. Ruhnken calls this passage *locus fœdissime corruptus*; and Bentley alters it to *Vidisti nullum ut narras. — I in malam crucem.* “Go and be hanged.” So ἐπὶ ἐς κόρακας in Aristoph. *Plut.* 604. Comp. Plaut. *Most.* iii. 2. 163. — 22. *Ita.* i. e. *in vita optimum.* — 23. *Ob hanc.* “On account of Phanium.” Comp. *Andr.* iv. 2. 13. — 24. *Is.* Demipho. Comp. i. 2. 78. — 25. *Pergin’*, &c. Comp. *Eun.* v. 1. 1. — *Impurissime.* For *improbissime.* Comp. *Eun.* ii. 2. 4; *Adelph.* ii. 1. 29. — 26. *Dignum autem hoc,* &c. “It is just what he deserves.” *Hoc,* what I have said of him. — *Ain’ tandem?* *Tandem* in this formula is expressive of great indignation. Comp. *Andr.* iii. 2. 12; v. 3. 4. — *Carcer.* “Jail-bird.” — 27. *Bonorum extortor,* &c. [*Geta still to Phormio, pretending not to hear his master.*] — 28. *Responde.* [*Phormio apart to Geta:*] “Answer him.” — *Quis homo est?* [*Geta turning round:*] “Who is that?” Comp. *Andr.* v. 6. 1.

30. *Ohe! desine.* [*Here Demipho pushes Geta aside, and then addresses Phormio.*] — 31. *Bona venia.* The same as *pace tua*: “with your leave.” Both phrases are joined by Arnobius: *Cum pace hoc vestra et cum bona venia dixerim.* See Drakenb. on Livy, iii. 19. — 33. *Ais.* Donatus observes on this: *Aio de vanis, dicere de veris.* — 34. *Qui.* For *quomodo.* — 35. *Proinde expiscare,* &c. Join *proinde* with *quasi*: “So! you fish for it, just as if you did not know.” Comp. *Heaut.* i. 1. 13; Cic. *ad Div.* ix. 19. — 36. *Ego me nego.* Constr. *Ego nego me nosse; tu, qui ais me nosse,* &c. — *Redige in memoriam.* “Recall it to my memory;” “refresh my memory.” Comp. Cic. *ad Div.* i. 9. — 39. *Perii hercle, nomen perdidit.* [*This is said apart to Geta.*] — *Geta, si meministi,* &c. [*Apart to Geta.*] Comp. *Andr.* v. 4. 41. — 40. *Subjice.* “Prompt me.” Comp. Virg. *Æn.* iii. 314; Propert. i. 7. 20. — *Hem! non dico,* &c. [*Aloud to Demipho:*] “Pshaw! I will not tell . . . As if you did not know: you are come to try me.”

42. *Stilpho.* [*Geta, whispering Phormio.*] In the *Trinummus* of Plautus, where a sharper is employed like Phormio, to carry on an imposture, he, in like manner, forgets the name of the person from whom he pretends to come; and what renders the circumstance still more pleasant, is, that he happens to be engaged in conversation with the very person himself. — *Atque adeo quid mea?* [*Aloud to Demipho:*] “And after all, what is it to me,” that I should refuse to tell his name? — 45. *Non te horum pudet?* “Are you not ashamed of such doings?” i. e. of disowning your poor relations. — 46. *At si talentum,* &c. “But if poor Stilpho had left an estate of ten talents—” Comp. *Andr.* v. 4. 48. This speech of Phormio, having been interrupted by Demipho, is continued in the next verse. — 47. *Di tibi malefaciant.* “The gods confound you!” Comp. i. 2. 73. The contrary occurs *Adelph.* v. 7. 19. — 49. *Qui.* For *quomodo.* Comp. vss. 34. 51. — 51. *Eu noster! recte.* [*To Demipho, applauding him for pushing the question so closely:*] “Bravo, master! you are right.” — *Heus tu! cave.* [*Here Geta turns to Phormio.*] It is uncertain whether these words are to be understood as spoken aloud, or apart to Phormio. If aloud, they are a pretended menace, to deter Phormio from evasions, and compel him to come directly to the point. If apart, they are a caution to Phormio to be upon his guard. Hitherto Phormio had pretty well sustained the old man’s attack, but at present he is very hard pressed. It is almost impossible to avoid giving a direct answer, which yet could not be done

without hazarding a discovery of the whole plot. This alarms Geta; but Phormio escapes the danger, by saying that he had already made it appear before the proper judges, and had no intention to give a second detail.

54. *Narras mihi.* Comp. *Adelph.* iv. 2. 18. — 56. *Qui sapiens es.* [Sarcastically.] Comp. *Phædr.* iii. 14. 6. — 57. *Judicium de eadem causa.* Οἱ νόμοι οὐκ ἐῷσι δις πρὸς τὸν αὐτὸν ὑπὲρ τῶν αὐτῶν οὔτε δίκας, οὔτ' εὐθύνας, οὔτε διαδικασίαν, οὔτ' ἄλλο τοιοῦτον οὐδὲν εἶναι. See Demosth. *adv. Lept.* p. 318. ed. Reisk. and Shæf. Comp. c. *Timocr.* p. 717. — 58. *Quandoquidem solus regnas.* "Because you are lord alone." An invidious sneer; because at Athens, where the people were tenacious of liberty and the laws, arbitrary acts were particularly odious. Thus Sannio in the *Adelphi*, ii. 1. 21: *Regnum hic, Æschine, possides?* "Do you reign king here, Æschinus?" — 59. *Apiscier.* Comp. *Heaut.* iv. 3. 15; Plaut. *Epid.* v. 2. 3. *Apisci* is frequent in Lucretius. — 61. *Lites secter.* Comp. *Andr.* iv. 5. 16. — 62. *Itidem ut cognata si sit.* For *perinde ac si*, &c. "Just as if she were really related to us." See note on *Eun.* i. 2. 37. — *Id quod lex jubet.* Comp. ii. 1. 66, &c. The construction is, *Ob id quod, i. e. propterea quod, lex jubet dotem dare, abduce hanc, et accipe quinque minas in dotem*: "On this account, that the law commands that she should be portioned, free me of her," &c. The order of construction usually adopted is this: *Abduce hanc, et accipe quinque minas, id quod lex jubet dare dotem, i. e. in dotem.*

64. *Homo suavis!* "A pleasant gentleman!" *Suavis* here like the Greek ἡδύς, is put here for *stultus*, "silly." — *Iniquom postulo?* Comp. *Heaut.* v. 3. 9. — 65. *Jus publicum.* "The common right and privilege of all citizens." Comp. Cic. *pro Rosc.* c. 13; *Off.* i. 19; Ernesti, *Clav. Cic.* s. v. *Jus*. — 66. *Itan' tandem.* Supply *agis* from v. 8. 75. Comp. ii. 1. 1; *Heaut.* iv. 1. 29. — *Abusus sis.* Comp. Plaut. *Pers.* i. 3. 47. — 67. *Amittere.* For *dimittere*. Comp. i. 3. 24. — 68. *An, ut ne quid*, &c. "Or is it not rather, lest a citizen through poverty bring shame upon her honour, that she is ordered to be given to her nearest relation," &c. Comp. *Hec.* iv. 2. 19. — *Civis.* i. e. *virgo ingenua et honesta*. — *Ne quid*, &c. Comp. *Adelph.* iv. 5. 48; Plaut. *Menæch.* v. 1. 12. — 69. *Proximo dari.* Comp. i. 2. 75. — 70. *Ut cum uno.* Comp. *Heaut.* ii. 4. 12. — *Quod tu vetas.* This is said in the same spirit as vs. 58. — 71. *Ita, proximo quidem.* Supply from vs. 69, *lege jussa est dari*. — *At nos unde?* Supply *proximi sumus*: "But how are we related to her?" — *Aut quamobrem.* [*Demipho is interrupted by Phormio.*] — 72. *Actum, aiunt, ne agas.* "Do not labour in vain, as they say." After a cause had been disposed of by the judges, and sentence passed, the decision could not by any possible means be reversed. It was said to be *actum*, i. e. *ratum*. Comp. Cic. *Tusc. Quæst.* iii. 21. Hence *actum agere* signifies "to labour in vain;" and *actum est*, or *acta res est*, "all is over, I am undone." Comp. *Andr.* iii. 1. 7; *Adelph.* ii. 2. 24; Cic. *de Amic.* c. 22; *ad Div.* xiv. 3; *ad Att.* ix. 18. So *actum est de me*, "I am ruined." Plaut. *Pseud.* i. 1. 83. The words *nē agas* here form an anapest. — *Non agam?* "Shall I not sue for redress?" 73. *Perfecero.* For *perficiam*. So in Virg. *Æn.* ii. 719. *Donec me flumine vivo Abluero.* — *Sine modo.* "Leave me to myself." Comp. *Eun.* i. 1. 20.

74. *Postremo tecum nil rei nobis.* A mode of expression borrowed from the Greek: "In fine, I have nothing to do with you." Comp.

Eun. iv. 7. 34. So τί γὰρ μάχαισι κἀμοί; “for what have I to do with battles?” Anacreon, xvii. 4. — 78. *Domo.* For a *domo mea*. Comp. *Sall. Jug.* c. 21. — 79. *Iratus est.* [*Geta apart.*]—*Tute idem? melius feceris.* “What, yourself? you had better not.” Demipho, (vss. 72, 73,) had threatened that he would not rest till he effected a legal separation between his son and Phanium: and (vs. 78,) he threatens to turn them both out of his house. Here Phormio asks him jeeringly, if he did not intend to wait for the decision of the judges, but take the law into his own hands. The general reading is *tute idem melius feceris*. Patrick translates it: “You will be better advised;” with this note: Commentators differ greatly as to the meaning of these words: some explain them—“You will scarcely venture to put your threats into execution.” Others, “You will think better of it.” It may perhaps have been a common form of speech, where threats were despised as impotent. Such is that of Davus in the *Andria*: *bona verba quæso*. Thus Patrick.—Donatus and Eugraphius say, “You will do better by leaving the house to themselves;” considering *idem* a neuter accusative, which the verse will not admit. — 80. *Itane es paratus*, &c. Comp. *Andr.* v. 4. 6; *Eun.* ii. 2. 9; *Nepos, Dat.* c. 9. *Facere*, for *ad faciendum*.—*Me advorsum.* A transposition for *advorsum me*. — 81. *Infelix.* “Wretch.”—*Metuit hic nos.* [*Phormio apart to Geta.*]—*Sedulo dissimulat.* “Anxiously endeavours to conceal his fear.” — 82. *Bene habent*, &c. [*Aside to Phormio*:] “You have begun well.” Comp. iii. 1. 15. — *Quin, quod est*, &c. “But what can’t be cured must be endured.” Comp. i. 2. 88. — 83. *Tuis dignum factis.* Comp. v. 8. 31. — 84. *Amici inter nos simus.* Comp. *Heaut.* iii. 1. 91.

87. *Senectutem oblectet.* Comp. *Hec.* i. 2. 44.—*Respice ætatem.* Comp. *Heaut.* i. 1. 18. — 88. *Minue vero iram.* “Ah! moderate your rage.” Comp. *Hec.* iv. 3. 10. — *Hoc age.* “Mind what I tell you.” — 89. *Nisi tu properas.* Comp. *Adelph.* iii. 2. 25. — 90. *Dixi.* “I have done.” A formula of concluding a long speech, either culpatory or defensive. It has the force of an asseveration, and intimates that the speaker will not change his determination. Comp. *Eun.* v. 8. 36; *Hec.* iv. 3. 6. — 91. *Si tu illam attigeris.* Comp. *Andr.* iv. 4. 50; *Eun.* iv. 7. 27. — *Secus, quam dignum est liberam.* Supply *attingere*: “Otherwise than beseems a free woman and a citizen.” — 92. *Dicam tibi inpingam*, &c. “I will bring a heavy action against you: I have done.” [*This is said in derision.*] *Tibi ïmpin.* An anapest: Faërnus considers *tibi* a monosyllable, and elided by synalœpha. — 93. *Si quid opus fuerit*, &c. [*Apart to Geta.*] Comp. *Andr.* iv. 3. 13; *Plaut. Cistell.* iv. 2. 56; *Cic. ad Att.* xiii. 49. — *Domo me.* Supply *evoca* or *ârcesse*. Comp. *Andr.* iii. 3. 47. — *Intelligo.* [*Apart to Phormio.*] “I understand.” [*Exit Phormio.*]

ACT II. SCENE IV.

Geta in the beginning of this scene, is sent to inquire after Antipho. Demipho is, therefore, left with his three counsellors, to whom he addresses himself, and inquires their opinion of the cause, now that they had heard more particularly about it. They give their judgment

with great form and ceremony, contradict one another, and leave Demipho in greater uncertainty than ever; and, finding that he is likely to receive but little benefit from the advice of his learned counsel, resolves to wait his brother's return, and be guided by him.

The metre is the same as in the former scene.

2. *Impedivit*, i. e. *implicuit*, "entangled." Comp. *Andr.* iii. 5. 11. — 3. *Mi in conspectum prodit*. Comp. *Plaut. Bacch.* iv. 9. 84. — 5. *Abi*. [*Addressing himself to Geta.*] — 6. *Videtis*. [*Addressing himself to the lawyers.*] — *Quo in loco*. "In what situation," &c. or, "how this matter stands." Comp. *Plaut. Epid.* i. 1. 75. — 7. *Ego?* Supply *dicam*. — *Cratinum censeo*. Supply *de sententia sua rogandum*: "I think you should ask Cratinus for his opinion first." — 10. *Quod te absente*, &c. "Whate'er your son has in your absence committed, is null and void in law and equity." — 11. *Restitui in integrum*. A phrase used by lawyers, signifying "to be restored to its pristine state:" and it was applied not only to things but also to persons. — 12. *Et id impetrabis*. As far as the son was concerned, the cause had been decided, and judgment given against him. But then this happened in the absence of the father. Demipho might, therefore, commence a new suit in his own person, with every hope of success. In certain cases, especially when any mistake or fraud had been committed, the prætor reversed the sentence of the judges, in which case he was said *damnatos integrum restituere*, or *judicia restituere*. Comp. *Cic. Verr.* v. 6.

13. *Sedulo*. Some translate *sedulo* here "honestly," conformably to the derivation which some grammarians give of this word: *sine dolo*. Comp. *Cic. Cluent.* c. 21. Others explain it, *pro viribus, quam potuit optime*. Comp. *Andr.* iv. 1. 56. — 14. *Quot homines, tot sententiæ*. "Many men, many minds." Comp. *Hor. Sat.* ii. 1. 27. The same proverb is cited by Cicero and by Arnobius. — 16. *Rescindi*. Comp. *Livy*, iv. 7; *Cic. Cluent.* c. 21. The opposite of this is *ratum esse*. Comp. v. 7. 58. — *Turpe inceptu est*. "'Tis shameful to attempt it." — *Dic, Crito*. This was the form of address used in requesting a lawyer to give his opinion. The same was used by the consuls when they asked a senator's opinion.

17. *Amplius deliberandum censeo*. A formula used by lawyers; hence *ampliare*, "to put off the hearing of a cause," "to adjourn," "to take a longer time to consider." Hence also *ampliatio*, "an adjournment." Comp. *Cic. Brut.* c. 22; *Livy*, iv. 44. See *Brisson, de Form.* v. 4. 55. — 18. *Res magna*. For *magni momenti res*. Comp. *Cic. ad Div.* ii. 6; *Virg. Ecl.* iii. 54; *Plaut. Aul.* iv. 10. 41. — *Numquid nos vis?* Comp. *Eun.* i. 2. 111. — *Fecistis probe*. Comp. *Eun.* i. 2. 106. — 19. *Quam dudum*. "Than before." [*Exeunt lawyers.*] I believe, says Colman, there is no scene in comedy more highly seasoned with the ridiculous, than this before us. The idea is truly comic; and it is worked up with all that simplicity and chastity, so peculiar to the manner of Terence. An ordinary writer would have indulged himself in twenty little conceits on this occasion; but the dry gravity of Terence infinitely surpasses, as true humour, all the drolleries which perhaps even those great masters of comedy, Plautus or Moliere, might have been tempted to throw out. It is the highest art of a dramatic author on some occasions to leave a good deal to the actor. It has been remarked by Heinsius and others, that Terence was particularly attentive to this circumstance. — 22. *Percontatum ibo*, &c. Comp. *Hec.* i. 2. 1. — *Ad*

portum. "To the Piræus." — *Quoad.* Comp. i. 2. 98. — *Se recipiat.* Supply *domum.* — 24. *Sed eccum.* Comp. *Adelph.* v. 6. 2. — *In tempore.* *Eukalpos.* — *Huc se recipere.* Comp. Plaut. *Rud.* iv. 6. 19.

ACT III. SCENE I.

Antipho, who is naturally of a timorous disposition, and in danger of betraying himself, by the confusion he is apt to discover, when questioned about any thing, had, as we have seen, from consciousness of this, retired at his father's return. Afterwards, reflecting with himself on the ill consequence of this, as he is necessarily obliged to leave his affairs to the management of others, whom they little concerned, he resolves to shake off this weakness, and maintain his own cause. Accordingly he approaches, full of these thoughts, and is overheard by Geta, who immediately lets him know that they no less blamed his absence, than he did himself; but that they had not been negligent of his interest.

Of this scene verses 1—4, 15, 16, are Tetrameter Trochaics Acatalectic; vss. 5, 6, 17—20, Tetrameter Trochaics Catalectic. The remaining verses are Tetrameter Iambics Acatalectic.

1. *Cum istoc animo.* Comp. *Andr.* v. 4. 38. — 2. *Itane te hinc abisse,* &c. Supply *quis credat.* Comp. *Andr.* i. 5. 10. — 3. *Rem tuam animadversuros.* "Would attend to your interest." — 4. *Ut ut erant alia.*

"However other matters stood;" i. e. though your father was to be feared. — *Certe.* For *saltem.* — 5. *Propter tuam fidem.* For *per tuam fidem*: "by the faith you have plighted her." — *Ne quid potiretur mali.*

"Lest she should meet with any misfortune." *Potiri* is one of those verbs which are taken in a good as well as a bad sense, and which the grammarians call μέσαι λέξεις. See note on the *Andria*, v. 6. 3. Comp. Plaut. *Epid.* iv. 1. 35; *Rud.* i. 3. 7; and Broukhus. on Propert. ii. 7. 64.

— 6. *Spes, opes.* Comp. Plaut. *Capt.* iii. 3. 2; Sall. *Jug.* c. 114. — 7. *Qui abieris.* For *propterea quod abieris.* — 8. *Te ipsum quærebam.* Comp. *Andr.* ii. 2. 8. — *Sed ea causa.* i. e. because you were absent.

Comp. *Andr.* ii. 3. 18. — *Nihilo magis defecimus.* Supply *te*: "We have not the more neglected you on that account." Comp. Cæs. *B. G.* v. 53. — 9. *Quonam in loco.* Comp. *Heaut.* ii. 3. 118. — 10. *Num patri quid subolet?* "Does my father suspect any thing?" Comp. *Adelph.* iii. 3. 43.

He is anxious to know whether his father had any suspicion of his having acted in concert with Phormio. Much depended on this; for if his father imagined him innocent, and that all had been owing to the tricks and devices of Phormio, he would not find it so difficult a matter to pacify him.

11. *Nisi.* For *nisi quod.* Comp. *Andr.* iv. 1. 41. — *Nil fecit novi.* "This is nothing new in Phædræa." — 12. *In hac re, ut aliis.* "As well in this affair as on all other occasions." — *Strenuum præbuit.* Supply *se.* — 13. *Quid is, fecit?* Comp. i. 2. 74. — *Confutavit verbis,* &c. "He convinced the old gentleman by arguments, angry as he was."

Confutare in its proper and original signification, means to allay the heat and rage of boiling water, by pouring cold water into it. This was done from a vessel called by the ancients *futum*. Hence it was used to signify "the calming of the passions." — 14. *Eu!* "Bravo!"

Comp. ii. 3. 51. — *Porro*. Supply *feci*. — *Omnes vos amo*. "I thank you all." Comp. i. 2. 4. — 15. *Sic habent principia sese*. "Thus matters are at present." Comp. ii. 3. 82. — 16. *Mansurus patrum*. Comp. ii. 4. 20. — *Quid eum?* Supply *mansurus*. — 17. *De ejus consilio*. For *ex ejus consilio*. Comp. Plaut. *Bacch.* iv. 9. 115. *Ejus*. Two short syllables in this verse. — 18. *Quantus metus*, &c. "How much I dread the arrival of my uncle." Comp. iv. 3. 3. — 19. *Nam de ejus*. A dactyl. See vs. 17. — 20. *Eccum ab sua palæstra*, &c. "From his school." *Palæstra* was properly the school of gymnastic exercises for the Grecian youth. Geta, therefore, in allusion to that, pleasantly calls Dorio's house the palæstra of Phædria, much in the same vein of humour that he used in talking of him at the opening of the play.

ACT III. SCENE II.

This scene furnishes a proof, how justly Geta had called Dorio's house Phædria's school of exercise; for here we have a lively example of it. The youth accosts him with the most earnest importunities: the time he demands, too, is but short—three days—but nothing avails. Antipho and Geta also join in the request, with no better success. He is inexorable to every thing they say; and lets them know that interest alone governs him. He had an offer of ready money for his slave; and would not, by all the whining and whimpering they could use, be brought to relinquish present certainty for distant and future prospect. He therefore tells them, that as the money was to be paid the next morning, if they made him an offer of it before that time, he would receive the first comer, as usual, but otherwise they had nothing to expect.

This scene commences with a Monometer Trochaic Acatalectic. Verses 6, 7, are Trimeter Iambics; vs. 18, 19, Tetrameter Iambics Acatalectic. The rest are Tetrameter Trochaics Catalectic.

2. *Quin omitte me*. "Nay, let me alone." — 3. *At enim*. For *at profecto*. Comp. *Eun.* ii. 3. 90. — 4. *Quod lubenter audias*. Comp. *Andr.* v. 4. 17. — 5. *Triduum hoc*. Comp. *Adelph.* iv. 1. 4. — 6. *Mirabar, si tu*, &c. "I was now wondering, if you brought me any thing new." Comp. *Andr.* i. 2. 4; *Adelph.* v. 4. 2. — *Hei! metuo lenonem, ne quid*. [*Apart to Geta.*] "Alas! I fear this scoundrel, lest —" — *Suo capiti fuat*. [*Geta interrupts Antipho.*] "On his own head be it." *Metuo lenonem* is similar in construction to *Eun.* iii. 5. 62. To *quid supply mali*. *Fuat* for *fuerit* or *sit*. The common reading is,

AN. *Hei! metuo lenonem, ne quid suo suat capiti*. GE. *Idem ego metuo*.

On this Patrick has the following note: It were endless to repeat the several conjectures of commentators upon this passage. One of the most specious is that of Muretus, who tells us, that in a manuscript of his the text runs thus, *Metuo lenonem, ne quid suat suo capiti*. Which he thus explains: After Antipho had said, *metuo lenonem, ne quid suat*, i. e. *ne quid mali struat*, and the spectators naturally suppose he is to add *Phædriæ capiti*, he suddenly changes the form of the expression, and turns it into an imprecation against Dorio himself; by saying *suo capiti*, q. d. *quæ res ipsi lenoni male vertat*. But in my opinion, a much easier and more simple explanation may be given of these words—which

even naturally offers itself upon the first reading. Antipho had overheard Phædría earnest and importunate, and Dorio obstinate and inflexible. He therefore dreads that some brutality may provoke Phædría to an act of violence: *ne suat quid suo capiti*: "bring vengeance upon his own head." Thus Patrick. The verb *suere*, like *ράπτειν*, signifies "to plot mischief." See Homer, *Il.* ζ'. 367, and Berndtius, *Lexicon Homericum*, in *ράπτω*. *Suo capiti* corresponds with the Greek *εἰς κεφαλὴν*. Comp. *Hec.* iii. 1. 54; *Cic. Att.* viii. 5; *Tibull.* i. 2. 12. The words *idem ego metuo* are wanting in some manuscripts, particularly in Bentley's, of great antiquity.

8. *Hariolare*. "You guess it." — 9. *Fœneratum istuc beneficium, &c.* "You shall have cause to say that this kindness was repaid with interest." Comp. *Adelph.* ii. 2. 11; *Cic. Amic.* c. 9. — *Logi.* λόγῳ, "mere words." — 11. *Non est longum*: i. e. *triduum hoc*. — *Cantilenam eandem canis*. Τὸ αὐτὸ ἄδεις ἄσμα. "The old song over again." — 12. *Tu cognatus, &c.* Comp. *Propert.* i. 11. 23. — *Garri modo*. [*Phædría is about to proceed with his flutter when Dorio interrupts him.*] "Ay, talk away." — 13. *Adeon' ingenio esse duro te, &c.* "Is it possible that you can be of so cruel and inflexible a nature," &c. Comp. *Andr.* i. 5. 10. — 15. *Imprudentem*. "Ignorant." — 16. *Ut phaleratis dictis, &c.* "As to fancy you can wheedle me with your fine speeches, and carry off the girl for nothing?" *Phalerata verba* are "fine and specious promises," which, notwithstanding, mean nothing. *Phalerae* are "the splendid trappings of a horse," for ornament, and not for use. Comp. *Persius*, iii. 20.

17. *Miseritum' st.* [*Antipho behind*:] "I pity him." — *Hei! veris vincor*. [*Phædría in a low voice, so as not to be heard by Dorio*:] "Alas! he convinces me with the truth." — *Quam uterque est, &c.* [*Geta to Antipho*:] "How well they each support their characters!" Madame Dacier observes here, that this reflection of Geta is occasioned by what Phædría had just said: *hei! veris vincor*. For in this, says she, Phædría preserves the character of a man of sense and judgment, who readily submits to reason; and Dorio likewise keeps up to his character, in continuing obstinate and inflexible.

18. *Neque Antipho alia, &c.* Constr. *Quis credat, hoc malum esse objectum mihi tum, cum Antipho occupatus esset neque alia solitudine*: "Who could suppose that this misfortune would have happened to me at the very time, when Antipho was taken up with the very same anxiety;" i. e. at a time when his own distress prevented him from affording me any assistance. — 19. *Ah! quid, &c.* [*Antipho going up to him*:] "Ah! what now, Phædría?" — 20. *Quod amas*. Elegantly for *quam amas*. Comp. *Eun.* ii. 3. 18; *Plaut. Epid.* v. 1. 46. — 21. *Nec cum hujusmodi, &c.* Constr. *Et cui nunquam usus venit, ut conflictares, &c.* "And to whom it never happened to encounter such a wretch as this." *Usus venit* for *contigit*, or *opus fuit*. — 22. *Min' domi 'st? &c.* "I have, at home! yes, I have indeed, as the old saying goes, a wolf by the ears: for I can neither part with her nor keep her." Τῶν ὧτων ἔχω τὸν λύκον, οὐτ' ἔχειν, οὐτ' ἀφείναι δύναμαι. This was a common proverb, when one foresaw difficulties to be encountered, whatever plan he pursued. We learn from Suetonius, (*Tib.* c. 25,) that it was frequently in the mouth of Tiberius, when he hesitated in what manner to oppose the dangers he saw approaching.

24. *Ipsum istuc mi in hoc est*. "'Tis exactly my case with respect to

him." [This is said to Antipho, with reference to Phædria.] — *Nē parum leno sies.* "Thou thorough wretch!" This will be best explained by Plaut. *Pers.* iv. 6. 4. — 25. *Numquid hic confecit?* [Antipho turning to Phædria:] "Has he done you any wrong?" Comp. vs. 19. — *Hiccone, &c.* "What, he? yes, the inhuman wretch has sold my Pamphila." — 27. *Quam indignum facinus, &c.* [Dorio, laughing:] "What a monstrous crime! sold a slave, bought with his own ready money!" [These words are supposed to be addressed by Dorio to the spectators, with a sarcastical air.] It is worth while to observe the different manners of the speakers. Phædria expresses himself with tenderness and love: he calls her *meam Pamphilam*. Dorio again uses the undervaluing epithet *ancilla*. — 28. *Cum illo ut mutet fidem. For fidem illi datam ut fallat.* Plautus (*Pseud.* i. 3. 141,) says *perdere cum aliquo fidem* in the same sense. Comp. Cic. *Off.* iii. 29. — 29. *Argentum aufero.* Comp. *Heaut.* iv. 8. 9. — 32. *Quod bene promeritus fueris. Promereri* signifies "to deserve well" or "ill." Comp. *Adelph.* ii. 1. 47; Cic. *Inv.* ii. 28; Ovid, *Trist.* i. 2. 61. — *Conduclicaverit.* For *conduclicabit*: "He will requite you doubly." Comp. *Heaut.* i. 1. 56. *Conduclicare divitias* occurs in Lucretius, iii. 71. — 33. *Verba.* λόγους, as in vs. 9, "Mere words." — *Pamphilamne hac urbe privari sines?* [To Phædria:] "Can you, then, bear to see your Pamphila torn from this city?" — *Tum præterea, &c.* [Antipho turns and addresses Dorio.] 35. *Neque ego, neque tu.* "Neither I nor you can prevent it." The entire blame is attributed to Phædria's want of money. Schmieder gives *neque ego* to Antipho, and *neque tu* to Dorio; thus,

AN. *Neque ego* — ? Do. *neque tu.*

Antipho was proceeding to add, "And cannot I persuade you;" when he was interrupted by Dorio, "Neither you nor any other person, shall induce me to alter my determination." Bothe reads *Neque ego necto*, the words *istam amorem* being understood from the former line. — *Duint.* For *dent*. — 36. *Advorsum ingenium meum.* "Against my natural disposition." Comp. *Eun.* iv. 7. 42. — 37. *Contra omnia hæc.* For *e contrario*, "on the contrary." Comp. *Adelph.* i. 1. 19. — 39. *Tibi quidem, &c.* "There was once a day appointed by you, when you were to pay him the money." — 40. *Quoad.* For *ad quam diem*. Comp. i. 2. 98. *Quoad* is a monosyllable. — 41. *Jam ea præterit?* Supply *præstituta dies*. "Has that appointed day gone by?" — *Hæc ei antecessit.* "The present day is come before it." Comp. *Sall. Jug.* c. 113. — *Non pudet vanitatis?* "Are you not ashamed of your base treachery?" Comp. Cic. *pro Quint.* c. 6. — 42. *Minime, dum ob rem.* "Not at all, while 'tis for my advantage." *Dum* for *dummodo*, as in Cic. *Att.* vi. 1. — *Sterculinum.* The Greeks say κόπριος ἀνὴρ. It may be rendered "scavenger!" or "sordid wretch!" In the Gloss. Vet. we find, *Sterculinum*, κοπροδοχείον, κοπρία. Comp. Plaut. *Cas.* i. vs. 26; *Pseud.* i. 3. 131. — 43. *Sic sum.* "'Tis my way." Comp. *Andr.* v. 4. 16. — *Si placeo, utere.* Supply *me, or opera mea*: "If you like me, use me." 44. *Immo enimvero.* Comp. *Eun.* ii. 3. 38. — 45. *Nam hic me, &c.* "For he was well aware what kind of man I was, but I believed him different;" i. e. he knew me and my profession, but I thought him to be a man of his word. — 48. *Dare.* Enallage for *daturum*, as in the *Andria*, ii. 3. 5. — 49. *Mea lege utar, &c.* "I will follow my own rule: the first to pay shall be first served." *Mea* here is a monosyllable,

— *Vale*. [*Exit Dorio*.] We see the character of Dorio preserved with admirable uniformity throughout the whole scene. All methods are tried with him, but to no purpose; nor would it have been proper to make him relent. Even the small concession which he makes is so contrived, as to throw still more light upon his character, and show avarice and selfishness in perfection. Nothing could have been more happily imagined; nor can we too much admire the consummate art and judgment of the poet.

ACT III. SCENE III.

We see the perplexing situation in which Phædria is left: he must obtain the money immediately, or submit to lose his mistress. The time allowed is so short, as to leave him not the least glimmering of hope. Antipho, concerned for his sufferings, urges Geta to think of some project for getting the money. Thus a new plot comes on, in which Geta is one of the principal actors, and Phormio has an opportunity of exerting his talents in Phædria's cause.

This scene consists of Tetrameter Trochaics Catalectic.

2. *Cui minus nihilo est*. "I, who have less than nothing." Hyperbole. Comp. *Heaut.* ii. 3. 136. — *Quod si hinc*, &c. "But if it were possible for those three days' grace to be obtained from him, I had a promise of the money." Perlet joins *quod* with *promissum fuerat*. — *Hinc*. From Dorio. Comp. *Adelph.* iii. 3. 7. — *Pote fuisset*. Comp. *Heaut.* iv. 1. 46. — 4. *Ut dixti*. Comp. iii. 1. 11. — *Adjurit*. For *adjuverit*. — 5. *Quin*, &c. "Why do we not endeavour now to return the favour, since he stands so much in need of it?" *Quin* for *cur non*. *Experimur* for *nitimur*, or *conamur*. — 7. *Edoce*. "Show me clearly." Comp. *Cæs. B. C.* iii. 108; and see *Cort.* on *Sall. Cat.* c. 48. — 8. *Dictum sapienti sat est*. A proverb frequently used among the Romans, and which corresponds exactly with that of ours, "A word to the wise:" implying, that to one of Geta's sagacity and penetration, a single word was sufficient to make him understand the business. Antipho had said *pater adest*: that was enough. Geta himself would divine the rest; that the old man was, if possible, to be cozened out of the money. Antipho was not mistaken: Geta knows his meaning, and proceeds accordingly.

9. *Etiam tu hinc abis?* The same as *non tu hinc abis?* (Comp. *Eun.* iv. 7. 29;) and is used for *hinc abi!* or *apage!* "out upon you!" — 10. *Non triumpho*, &c. "Do I not triumph, think you, if I receive no punishment from your match, unless, moreover, you now urge me, on his account, to add crime to crime?" — 11. *Hujus causa*. "On Phædria's account," to whom I am not under any obligation. — *Quærere in malo malum*. A proverbial expression signifying "to make bad worse." — 12. *Ego vobis, Geta, alienus sum?* "Am I a stranger to you, Geta?" This question arises from Geta's manner of expressing himself above, *hujus causa*, which seems to imply that Phædria was one in whom Geta was not so nearly concerned, that he should run any hazard for his sake. Comp. *Adelph.* i. 2. 57. — 13. *Sed parumne est*, &c. "But is it nothing, that Demipho now rages at us all, unless we irritate him so much further, as to preclude all hopes of pacifying him."

15. *Alius ab oculis meis.* Nearly in the same manner, Æschinus, in the *Adelphi*, iv. 5. 35. — 16. *Quin.* For *cur non*, as above, vs. 5. — *Dum licet.* Supply *mecum loqui.* — 18. *Certum est.* "I am determined." Comp. *Andr.* i. 3. 4; *Heaut.* iii. 1. 57; *Eun.* ii. 2. 38. — 19. *Pedetentim tamen.* "But cautiously however;" i. e. be not too hasty. 21. *Ne quid plus minusve faxit.* Supply *quam æquum sit* from Plaut. *Capt.* v. 3. 18. *Post* here is an adverb, as in the *Adelphi*, v. 9. 25. — 22. *Quæro.* Supply *consilium.* Comp. *Andr.* iv. 2. 19. — *Salvus est.* Εὕρηκα, "I have hit upon that which will save him." After Geta had said *quæro*, "I am thinking of some plan," he paused a short time, and then suddenly added *salvus est.* Comp. *Andr.* v. 6. 9. — 23. *Una tecum bona, mala.* Comp. *Adelph.* iii. 4. 50. — 24. *Solæ triginta minæ.* "Only thirty minæ." See note on *Andr.* v. 4. 48. — 26. *Inventas reddam.* Supply *minas*: "I will make them forthcoming." — *Jam opus 'st.* "I want them immediately." — 27. *Ad hanc rem.* For the purpose of obtaining the money. After this verse in some copies is inserted a speech of Phædrria, *Abi; dic, præsto ut sit domi.* But it confuses the sense in this place; besides, it is plain that Phædrria and Geta go out together.

28. *Præsto 'st.* [*Antipho undertakes to promise for the compliance of Phormio.*] — 29. *Solus est homo amico amicus.* "He is one of a thousand to serve his friend:" or, "He is a friend indeed." Apollodorus: Μόνος φιλεῖν γὰρ τοὺς φίλους ἐπίσταται. A manner of speaking usual with the comic poets. Comp. Plaut. *Bacch.* iii. 2. 2; *Mil.* iii. 1. 65. — 30. *Abi domum.* Comp. *Adelph.* iv. 5. 65. The final of *abi* is short in this verse. — 31. *Et illam miseram.* Comp. *Adelph.* iii. 3. 35. Here the first syllable in *illam* and in *esse* are short. — *Exanimatam metu.* Comp. *Andr.* i. 1. 104. — 32. *Nihil est, æque, &c.* "There is nothing I would do so willingly," as to console my Phanium. — 33. *Qua via.* For *qua ratione*: "But by what means do you propose to raise this money?" Comp. *Hec.* i. 1. 16. — *Itere.* For *itinere.* *Iter* is often used in speaking of a short passage from one place to another. Comp. Phædr. iii. 19. 5; and see Schwarz on Plin. *Paneg.* c. 76.

ACT IV. SCENE I.

The poet conducts the plot with great judgment; it grows more and more interesting as it proceeds, and raises our impatience to know the issue. A new scene is going to present itself. Phanium, so dear to Antipho, and whom he is so afraid of losing, turns out to be Chremes' daughter, the very wife Demipho had intended for his son. All this we learn, not by a minute narration, which would have been tedious, but the poet has so contrived the conversation of the persons concerned, that by hints from them, and a little reflection, we understand the whole. This pleases the reader, as it leaves some employment for him, to trace the particulars of the story, and gives scope to his fancy and imagination. Chremes had some lands belonging to his wife in Lemnos, whither he went yearly to gather in his rents. There he took another wife, and had by her a daughter. When she was grown up, not knowing how to dispose of her, and keep the business

a secret from his Athenian wife, he communicates the whole affair to his brother Demipho. It is agreed upon that he shall bring her from Lemnos, and marry her to Antipho, Demipho's son. When he went to Lemnos, he learned that her mother, impatient at his delays, had sailed for Athens: upon this he returns. Meantime his Lemnian wife inquires at Athens for Stilpho, for he passed by that name at Lemnos, to prevent discovery; and, not finding any such person, dies of grief. Phanium is now married to Antipho. Chremes, hearing of this marriage at his return, and not suspecting the young woman to be his own daughter, is grieved that all his hopes are disappointed. This will explain the conversation of the two old men in this scene.

The metre is Trimeter Iambic.

1. *Quid? qua profectus, &c.* Constr. *Quid? adduxitin' tecum filiam, qua causa profectus, &c.* — 4. *Simul autem, &c.* "And besides, the girl's age brooked not my neglect." Comp. *Adelph.* iv. 5. 38. — 5. *Ipsam ad me profectam esse aibant.* For *ipsa ad me profecta esse dicebatur.* — 9. *Senectus ipsa 'st, &c.* Apollodorus: τὸ γῆρας ἔστιν αὐτὸ νόημα. — 12. *Me consili incertum facit.* "Reduces me to the greatest perplexity." Comp. *Andr.* ii. 3. 16; *Hec.* i. 2. 46. — 13. *Nam hanc conditionem, &c.* "For should I offer her in marriage to any stranger, I must tell the whole story in order," &c. *Conditio* properly signifies "a contract of marriage." Comp. *Andr.* i. 1. 52; *Livy*, iii. 45; *Sueton.* *Aug.* c. 69. — 14. *Unde mihi sit.* Supply *illa suscepta.* — *Dicendum ordine.* Comp. *Eun.* v. 4. 48.

16. *Ille si me alienus, &c.* Constr. *Si ille alienus volet me esse affinem sibi:* "If that stranger courts alliance with me." Comp. *Adelph.* v. 8. 25. — *Ille.* Comp. *vs.* 13. — 17. *Tacebit.* "He will keep the secret while we are friends;" or, "as long as friendship shall unite us." — 18. *Sin spreverit.* "But if he get tired of my acquaintance, and consequently regardless of me, he will know more than I could wish him;" i. e. his knowledge of this secret will cause me great uneasiness. — 19. *Aliqua.* Supply *via*, or *ratione:* "by some means." — *Hoc.* The secret of the Lemnian wife, and of the birth of Phanium. *Ne uxor resciscat* is from *Plautus*, *Asin.* iii. 3. 152. — 20. *Quod si fit, &c.* Constr. *Quod si fit, id restat, ut excutiam me, &c.* — *Ut me excutiam.* "That I eject myself." This is the interpretation of *Ruhnken*, who cites in its defence, *Cic. Phil.* ii. 2. 22: *Consules ex Italia excussos;* and refers us to *Broukhusius* on *Tibull.* ii. 6. 12. *Zeunius* and *Schmieder* say: "That I divest myself of all my wife's property, and leave my home, for my life and liberty are the only possessions I can call my own;" taking *meorum* as said in the neuter for *bonorum meorum*. τῶν ἐμῶν. *Madame Dacier* says it alludes to the manners of the Greeks and the people of the East, who always shook their clothes at the doors of the houses that they abandoned. The first seems preferable. — 21. *Nam ego meorum, &c.* "For I am myself my only friend at home." Apollodorus: Ἐγὼ γάρ εἰμι τῶν ἐμῶν ἐμὸς μόνος. Comp. *Andr.* i. 5. 55.

22. *Res solitudinī 'st.* Comp. *Andr.* ii. 6. 10. — 23. *Neque defetiscar usque adeo, &c.* Comp. *Hec.* iii. 4. 29; *Andr.* ii. 1. 11. — 24. *Donec effecero.* Comp. *Virg. Æn.* ii. 719. — *Quod pollicitus sum.* To unite his son in marriage with *Chremes'* daughter.

ACT IV. SCENE II.

We are now to be let into the other part of the play, which regards Phædria, and the manner in which the money is procured to redeem his mistress. We have seen that Geta had undertaken it, and now learn the method by which he proposes to compass it. In concert with Phormio, a project is formed which the next scene fully opens. The present scene contains the praises of the parasite. Geta had communicated his design to him, and found him very quick at understanding him, and very ready to enter into it. This, as may naturally be supposed, pleases him. At last he observes both the old men advancing, and expresses his joy, that he had two now, instead of one, to practise upon.

The metre is Trimeter Iambic, as before.

1. *Hominem callidiorem*. "A more shrewd fellow." — 2. *Venio ut dicerem*. "I come to say," &c. Some for *venio* here read *veni*, but without any just reason. See *Heaut.* iii. 1. 83. — 3. *Id quo pacto fieret*. "By what means it might be obtained." Comp. *Andr.* i. 1. 22; iv. 4. 53; *Eun.* iii. 1. 30. *Fieret* for *conficeretur*, or *confici posset*. Comp. Plaut. *Pseud.* i. 3. 67. — 5. *Gaudebat*. Terence is very happy in representing the real characters of men, according to truth and nature. Phormio is one of those men who pride themselves in their dexterity and address, and accordingly is here delighted at an opportunity of exerting these talents. The imperfect tense is frequently used to express some action, as going on during the transaction of another. Comp. *Andr.* i. 1. 33; *Eun.* iii. 5. 39. — *Quærebat senem*. "He inquired after Demipho," and wished to see him. — 6. *Tempus*. For *occasionem*: "an opportunity." Comp. Livy, i. 46. — 7. *Phædriâ*. Four syllables by diæresis. — *Nihilo minus*. This is equivalent to *æque ac*. — 9. *Eo me esse*. Supply *ego dicebam*.
10. *Sed ecceum ipsum*. "But there is Demipho himself." Comp. *Adelph.* v. 6. 2. — 11. *Patër*. Two short syllables here. — *Bellua*. "Simpleton!" [*This term of reproach he applies to himself.*] Comp. Plaut. *Trin.* iv. 2. 110. — 12. *An quia*, &c. "Is it, that I have got two dupes instead of one?" Comp. *Eun.* v. 2. 68. — 13. *Commodius esse*, &c. Comp. v. 3. 31. The meaning is, if I cannot succeed in duping both, I shall have a better chance of cheating one at least. — 14. *Petam hinc*. Supply *argentum*. "I will endeavour to obtain it from him, from whom I first intended." *A primo* for *primo*, or *principio*. — 15. *Tum hunc adoriar hospitem*. "Why then I will have at this new-comer."

ACT IV. SCENE III.

Here we are let into the project which had been concerted between Phormio and Geta, for obtaining the money they wanted. Demipho had before made the parasite an offer of five minæ, to rid him of any further trouble with regard to the hated marriage; but they were aware he would easily consent to give more. Upon this supposition they proceed. Phormio seems willing to marry Phanium himself, if they will give him a portion of thirty minæ with her. Geta is left to

manage the affair, and propose it to his master. The design was, that having got the money which was wanted, Phormio would artfully protract the time, till Phædría received that which had been promised him by his friends; and then some excuse would be framed for declining the match, and the portion be returned. This is the purport of the scene, but the poet has contrived to heighten it, and make it still more interesting, by introducing Antipho, who, in some secret corner unobserved, overhears all that passes; but not perfectly understanding the design, he is thrown in the greatest perplexities, more especially when he finds that Geta's artifice had succeeded.

This scene consists of Trimeter Iambics.

1. *Exspecto*, &c. [*Enter Antipho behind, talking to himself:*] "I expect Geta's return presently." Antipho had been waiting for the return of Geta, who had been despatched to Phormio, iii. 3. 29. — 5. *Venire salvom*, &c. Comp. *Eun.* v. 5. 6. *Venire* for *advenire*. — *Credo*. Comp. *Eun.* ii. 2. 41; and see note on *Andr.* v. 4. 36. — 6. *Multa advenienti*, &c. Constr. *Multa narrantur mihi advenienti hic, ut fit, et compluria nova*. On *compluria* and *complura*, see Gellius, v. 21. — 8. *Tun' dixerás huic?* [*Addressing Demipho.*] — *Facinus indignum*. Comp. *Andr.* i. 1. 118. — 9. *Sic circumiri?* "Thus to be shamefully imposed upon!" *Circumveniri* is more usual in this sense. — *Id cum hoc*, &c. "It was on that point I was just now speaking with Chremes." *Commodum*, for *modo*, *hoc ipso momento*. Comp. *Eun.* ii. 3. 52. — 10. *Id agitans*, &c. "Turning it carefully in my mind." The simple for the compound. *Cogito* is formed of *con* and *agito*. Comp. *Livy*, xxv. 36. — 11. *Inveni remedium*. "I have discovered a remedy;" i. e. a plan of dissolving the marriage of Antipho and Phanium. Comp. *Andr.* iii. 1. 10. Εὑρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην, *Aristoph. Nub.* 754.

12. *Ut abii*. *Ut* for *postquam*, as in *Ovid, Epist.* xviii. 26. — 13. *Is, qui istam*. Supply *defendit*, or *nobis obtrusit*. — *Scio*. Comp. *Andr.* iv. 1. 30. — 14. *Visum est mi*. "It occurred to me;" or, "it seemed to me to be politic." — 15. *Prendo hominem*. "I take the fellow aside." Comp. *Andr.* ii. 2. 16. — *Cur non*, &c. Constr. *Cur non videmus, ut hæc componantur inter nos cum bona gratia, potius quam cum mala?* Comp. *Andr.* ii. 5. 11. Bentley says, *Cur non videmus inter nos, ut hæc*, &c. — 18. *Fugitans litium*. "Disposed to avoid law-suits." Participles in *NS.* with a genitive, express an inclination or power to do any thing, but with an accusative express the actual performance of the thing. — 19. *Modo*. "Just now." — 20. *Uno cre auctores fuere*. "Unanimously advised him." Comp. *Andr.* i. 1. 69. *Auctor* is often used in the sense of "an adviser," as in *Cicero, Att.* xv. 5. *Uno ore, μία φωνή κ' ἐξ ἐνὸς στόματος*. — *Ut præcipitem hanc daret*. "To turn this girl out of doors forthwith." Comp. ii. 3. 78; *Andr.* i. 3. 9; *Phædr.* v. 7. 39.

21. *Quid hic cœptat*. Comp. *Eun.* v. 7. 1. — *An dices*. For *an putabis*; or, rather for *an putas*: "Do you think," &c. Comp. *Andr.* iv. 1. 29; *Adelph.* iii. 4. 32. — 23. *Jam id exploratum 'st*. "He has already had good advice on that point." — *Sudabis satis*. "You will have plenty of labour on your hands." Comp. *Hor. Epist. ad Pis.* 241. — 24. *Si cum illo inceptas*. "If you contend with that man." *Inceptare* signifies to undertake any thing with eagerness. — 25. *Verum pono*. "But supposing." Comp. *Cic. ad Div.* i. 52. Some read *pone*,

"suppose." — *At tandem tamen.* Tmesis, for *attamen tandem*. — 26. *Non capitis ei res agitur.* "'Tis not a trial for life and death." Comp. *Heaut.* iii. 1. 67. — 27. *Mollirier.* "To be appeased." Comp. iii. 2. 14; Virg. *Æn.* i. 57. — 28. *Soli sumus.* Μόνοι ἔσμεν, or αὐτοὶ ἔσμεν, "we are by ourselves;" i. e. there is no person near to hear us. Comp. Cic. *Att.* vi. 3. — *Quid vis dari tibi in manum?* "How much ready money will you require?" — 30. *Hæc hinc facessat.* Supply *se*: "That Phanium take herself hence." Comp. Livy, i. 47; vi. 17.

31. *Satin' illi Di sunt propitii?* "Is he in his senses?" The ancients supposed, that, when any person was deprived of his reason, it was caused by the displeasure of the gods. Comp. *Andr.* iv. 1. 41. — 32. *Si tu aliquam partem, &c.* "If you speak in any measure reasonable," &c. *Æqui bonique partem dicere*, signifies "to propose any thing reasonable," "to speak rationally or consistently with reason." Comp. Cic. *Off.* i. 10. — 33. *Tria non, &c.* "You will not waste three words before you agree." Comp. *Andr.* ii. 4. 7. *Commutare verba* is generally taken in an unfavourable sense, being a phrase that exactly answers to ours, of "having words with any one," which implies a quarrel. In the *Andria* just quoted, where Davus tells Pamphilus, that by pretending to consent to the marriage proposed to him by his father, he would leave no room for chiding or rebuke, we meet with the very same phrase. — 37. *Insanibat.* "Was unreasonable in his demand." — 38. *Nimum quantum.* "An immense sum." Comp. Cic. *Fin.* iv. 25; *Flor.* iv. 2. The same idea is expressed by *immane quantum*, *mirum quantum*, *incredibile quantum*, *immensum quantum*, &c. The Greeks say πλείστον ὅσον, and θαυμάσιον ὅσον. See Duker on Florus, l. c. — 39. *Talentum magnum.* "An Attic talent, if any one were fool enough to give it to him." A talent, a great talent, an Attic talent, all mean the same sum, when Grecian money is spoken of. The Attic talent was equal to sixty minæ, or £193. 15s. of our money. See note on *Andr.* v. 4. 48. — *Malum.* Comp. *Eun.* iv. 7. 10. — *Ut nil pudet?* *Ut for quomodo*: "What! has he no shame?"

40. *Quod dixi adeo ei.* "The very thing which I told him." — *Quæso, quid si, &c.* "Pray, said I, could he be expected to give a larger portion, if he were to marry an only daughter." — 41. *Locaret.* For *collocaret in matrimonium*. Comp. v. 1. 32. — *Parvi retulit.* "He profits little by having no daughter of his own." In the Greek play of Apollodorus, as we are informed by Donatus, the old man exclaims: "Where now is the advantage that I have no daughter, since I must give a portion to a stranger?" — 42. *Inventa est.* Supply *aliena*. This is opposite to *filiam unicam* above. — 43. *Ut ad pauca redeam.* "That I may come to the point;" "to be short." Comp. *Hec.* i. 2. 60. — *Illius ineptias.* Comp. *Eun.* iv. 6. 3. — 44. *Hæc fuit postrema oratio.* "This was his final answer." — 47. *Ejus incommodi.* Supply *rei*, meaning the marriage of Phanium with Antipho. The phrase *venit mihi in mentem* is followed by a genitive. Comp. Cic. *Fin.* v. 2. But in place of this genitive we sometimes find a nominative, as in the *Eun.* i. 2. 2. — 48. *In servitutem pauperem ad dittem dari.* "That, being poor, she would rather be given in slavery, than wedlock, to the rich." This alludes to the Greek proverb: Νύμφη ἀπρικοῦς οὐκ ἔχει παρρησίαν. *Ditem* for *divitem*. — 49. *Ut aperte tibi nunc fabuler.* "That I may

now confess to you the plain truth." This is taken as a parenthesis. — 50. *Aliquantulum quæ offerret.* i. e. *Uxore quæ offerret aliquantulum pecuniæ.* Comp. Ovid, *Art. Am.* ii. 279. — *Qui dissolverem.* For *unde solverem*, "whereby to pay my debts." *Dissolvo* is used in the same manner by Cicero, *Sull.* c. 20. — 51. *Etiam nunc.* "Even now;" i. e. although she has already lived with Antipho. — 52. *Ab hac, &c.* "From her I am now engaged to." Comp. *Eun.* v. 8. 6. — *Accipio.* For *accepturus sum.* — 53. *Nullam mihi malim.* Comp. *Adelph.* iii. 2. 13. In place of an infinitive after *malle*, we often find a subjunctive, as in Catull. xxiv. 4.

54. *Utrum stultitia, &c.* Constr. *Ego incertus sum utrum dicam hunc ita facere stultitia an malitia, scientem an imprudentem.* Comp. *Hæc.* ii. 1. 6. — 56. *Quid, si animam debet?* This is taken from the Greek proverb: *Ἀντὴν τὴν ψυχὴν ὀφείλει*, which is said of a person who is so overwhelmed with debt, that it is wholly out of his power to extricate himself. — *Ager oppositus 'st pignori.* "A small farm is mortgaged for ten minæ." — 57. *Ob decem mnas.* *Μνᾶς.* Thus it frequently occurs in Plautus. — *Age, age, jam ducat.* "Well, well, let him take her: I will pay the money." — 58. *Ædiculæ item.* "He has also a small house mortgaged." — 59. *Petito illasce, &c.* "Demand those ten minæ from me." — 60. *Uxori emunda ancilla 'st.* Comp. *Eun.* i. 2. 55. — 61. *Opus est sumtu ad nuptias.* Comp. *Andr.* ii. 2. 25. — 62. *His rebus alias pone sane, &c.* "For these matters, he continues, put down at least another ten minæ."

63. *Sexcentas proinde scribito jam mihi dicas.* "Then let him forthwith bring six hundred writs against me, I will give him nothing." Madame Dacier observes, that this explication, though it is the more general and common, and gives more life and spirit to the sentence, is yet liable to exception, because it was not Phormio's part to begin an action against Demipho, who on the contrary was most likely to attack him. She therefore offers another interpretation: "Let him raise six hundred articles if he will, I will give nothing:" observing that *dica* is frequently used to signify "an article of account." The objection she mentions has no foundation. Demipho is here concerting whether he can rid himself of Phanium upon easy terms, by making some concessions to Phormio; or if he must bundle her out of doors, and run the hazard of a law suit, for having done so. When, therefore, he finds the demands of Phormio so unreasonable, he resolves upon the latter course, and to run the hazard of whatever actions the parasite might bring against him. — *Sexcentas.* Donatus remarks on this passage, that "six hundred" was used by the Romans for an indefinite number, as "ten thousand" was among the Greeks; and that Terence, according to the genius of the Latin language, translated *μυρίας*, the word used by Apollodorus, by *sexcentas*. Comp. Cic. *Verr.* i. 47. — *Scribito dicas.* Comp. i. 2. 77; ii. 2. 15. — 64. *Impuratus me ille, &c.* "What! afford the villain besides an opportunity to laugh at me?" Comp. *Heaut.* ii. 3. 56. — *Etiam.* For *insuper*.

65. *Quæso, ego dabo, quiesce, &c.* For *quiesce quæso, ego dabo*: "Pray be pacified, I will pay the money, provided," &c. Comp. *Adelph.* v. 3. 51. — 66. *Hei mihi.* [*Antipho behind.*] — 68. *Hoc.* i. e. *argentum.* — 69. *Quantum potest.* For *quam celeriter.* Comp. *Andr.* v. 2. 20. — 70. *Si illam dant.* Meaning Phanium. — *Hanc.* Phormio's pretended wife. Comp. *Andr.* v. 3. 27. — 71. *Jam.* "Presently." —

72. *Illis repudium renuntiet.* "Let him send a refusal to the other girl's relations." *Repudium* properly signifies "a divorce." Comp. v. 7. 35. — 73. *Quæ quidem illi res vortat male.* "Ill luck attend his bargain!" Comp. Virg. *Ecl.* ix. 6. — 75. *Fructum.* *Fructus* signifies properly and originally the fruit and produce of the earth; thence it was transferred to signify "revenue" of any kind, "rents," as here. Comp. *Adelph.* v. 4. 16; *Nepos, Att.* c. 6; *Catull.* cxiv. 4. *Reddere*, "to bring in," or "produce," is an appropriate word here. Comp. *Tibull.* ii. 6. 21; *Colum. R. R.* ii. 13. — 76. *Inde sumam.* "I will take it out of the rent," &c. [*Exeunt Demipho and Chremes.*]

ACT IV. SCENE IV.

We have seen that Antipho overheard all that was said in the last scene, and what perplexity he was thrown into by Geta's ambiguous behaviour. Now, therefore, that both the old men have retired, he comes forward and interrogates the slave respecting his conduct, with great heat and impatience. Geta endeavours to satisfy him that there is no danger, and at last, with some difficulty, brings him to temper.

This scene consists of Trimeter Iambics.

1. *Geta.* [*Antipho, coming forward, calls, in an angry tone, to Geta.*] — *Emunxi argento senes.* "I have tricked the old fellows of their money." Comp. *Plaut. Bacch.* iv. 4. 50; v. 1. 15, and *Hor. Epist. ad Pis.* 238. — 2. *Satin' est id?* "Is that sufficient, think you?" i.e. have you no other concern but getting the money for Phædria? have you not neglected my affairs, and even treacherously ruined me?" Geta understood Antipho's question as if he had said: *Satin' id est pecuniæ?* and accordingly answers: "Whether it be, or be not, sufficient, I know not; but this I do know, it is all you ordered me to obtain." *Satin' est id* is a usual form of chiding. Comp. *Eun.* v. 2. 12. — 3. *Aliud mihi respondes.* Antipho had said *Quid egisti?* with reference to the supposed treachery of Geta; and the latter understood this question as relating to the scheme for obtaining the thirty minæ for Phædria. — 4. *Quid ergo narras?* "What then do you talk of?" — *Opera tua, &c.* "Through your means my affairs have come to such a pass, that the halter will most certainly be the end of them." *Ad restim redire* was a phrase intimating the height of desperation. — 6. *Ut te quidem omnes, &c.* Comp. *Heaut.* iv. 6. 6. — 7. *Malis exemplis.* "With the heaviest punishments," so as to make you an example to all future villains. Comp. *Eun.* v. 4. 24. — *Si quid velis, &c.* "If you have any business to be transacted, commit it to this fellow, who may pilot you out of a calm, to dash you against a rock." — 8. *Tranquillo.* Supply *mari.* Comp. *Eun.* v. 8. 8; *Livy*, xxxviii. 10.

9. *Quid minus utibile, &c.* "What could be more useless, than to touch this sore, or even name my wife?" *Utibile* is a word used by *Plautus, Men.* v. 6. 23. *Ulcus tangere* is a figurative expression, signifying the mention of any thing that would cause pain to others. — 13. *Quid fiet?* For *quid de me fiet?* "What will become of me?" Comp. *Adelph.* v. 9. 39. — *Non enim ducet.* "Most assuredly he will not marry her." *Enim*, says *Ruhnken*, is put here for *enimvero*.

Schmieder thinks *cave timeas* must be supplied. Comp. v. 7. 90.—*Novi*. "I know that."—14. *Scilicet*. [*Ironically*:] "Doubtless."—15. *In nervom*. "He will go to prison." Comp. ii. 2. 11.—17. *Escepsis*. For *prætermittis*. Comp. Cic. *Leg.* iii. 10.—20. *Spatium dabitur*. "Some little time will be allowed." Comp. *Hec.* iv. 4. 62. *Tandem*. For *saltem*. Comp. *Eun.* v. 8. 25.—21. *Vocandi, sacrificandi, &c.* Comp. *Adelph.* iv. 5. 65.

22. *Interea*. Comp. *Andr.* ii. 1. 14.—23. *Inde iste reddet*. "Phormio will make use of that money for repayment."—*Quamobrem?* "What reason can Phormio give for breaking off the match with Phanium?"—24. *Quot res post illa, &c.* "He will say, How many circumstances have proved ominous to me since I formed that contract!" Comp. *Andr.* v. 4. 33: *Eun.* iv. 3. 14; Cic. *ad Div.* i. 42. See Hor. *Od.* iii. 27. 1.—25. *Alienus canis*. The "strange dog" is mentioned by Suetonius, *Vesp.* c. 5.—26. *Anguis*. Comp. Plaut. *Amph.* v. 1. 56; Livy, i. 56.—*In impluvium*. Comp. *Eun.* iii. 5. 41.—27. *Gallina cecinit*. Comp. Petron. c. 74.—28. *Aruspex vetuit*. No marriage was celebrated without consulting the auspices. Comp. Juvenal, x. 336; Sueton. *Claud.* c. 26; and particularly Val. Max. ii. 1. 1.—*Brumam*. *Bruma* properly signified the shortest day in the year. See Gesner on Claud. *Rapt. Pros.* ii. 106.—30. *Hæc fient*. "Thus it shall be."—*Ut modo fiant*. "I hope it may be so."—*Fient: me vide*. "It shall be so, I promise you." Comp. *Andr.* ii. 2. 13.—31. *Dic, esse, &c.* Constr. *Dic Phædriæ argentum esse paratum*.

ACT IV. SCENE V.

The two old men again appear with the money; upon which Antipho retires. As they both suspected Phormio to be a mere sharper, Chremes had been requesting Demipho not to be rash in parting with the money, till he had made sure of the point in hand; and Demipho, as they are coming along, is requesting Chremes to make himself easy on that head, for he would take such wary measures, as should put it out of his power to impose upon them.

This scene consists of Tetrameter Iambics Acatalectic.

1. *Ne quid verborum duit*. *Duit* for *det*. *Verba dare* for *fallere*. Comp. *Heaut.* iv. 4. 13.—2. *Hoc*. Supply *argentum*. [*Demipho exhibits a purse containing the money*.]—*Amittam*. For *dimittam*.—*Quin mihi testes adhibeam*. "But have witnesses with me: and I will recite to whom I pay it, and why I pay it."—3. *Ut cautus, &c.* Geta says this in a low voice to himself, smiling at the concern the old men appear to be in, which he knew to be groundless, as the money was indeed for Phædria, and, according to their scheme, would be returned again under various pretences, as soon as Phædria could procure it from his friends, as we learn from a former scene.—4. *Dum libido, &c.* "While the same inclination of taking the girl continues." Comp. *Heaut.* i. 2. 27.—5. *Altera illæc*. "This other girl he mentions." Comp. iv. 3. 52.—*Forsitan nos reiiciat*. "He may, perhaps, reject our proposal."

6. *Rem ipsam putasti*. "You have guessed the thing as it really is;" or, as we say, "you have hit it." Similar to this is the phrase *rem acu*

tetigisti, in Plaut. *Rud.* v. 2. 19. Comp. *Andr.* ii. 6. 11; *Adelph.* v. 3. 10. The Bipont editors think Geta speaks these words aside, to the spectators; but that they are addressed aloud to Chremes is evident, from the answer of Demipho: "*Therefore* conduct me to him." Comp. ii. 1. 75. — 7. *Transito ad uxorem*, &c. "Step over to my wife, that she may see the girl before she goes." — 8. *Dicat, eam*, &c. "And let Nausistrata tell the girl, to prevent her being angry, that we have agreed to give her in marriage to Phormio." — 9. *Ipsi qui sit*, &c. "Who is more intimately acquainted with her than we are." — 10. *Nos nostro officio*, &c. "That we have in no respect swerved from our duty; and that Phormio has received as large a portion as he demanded." — 11. *Quid tua*, &c. "What, the plague, does that concern you?" Here *tua* is evidently two short syllables, and must inevitably be so scanned; and the verse is invariably the same in all manuscripts and early editions. If *tua* here be not a nominative, as Guyetus supposed, certainly it is not an ablative. See *Eun.* ii. 3. 29; *Adelph.* v. 4. 27; and particularly the note on *Hec.* iv. 3. 12. Bothe, in order to adapt this verse to the common notion of grammarians respecting the construction of *refert* and *interest*, reads from conjecture, *quid tua autem id refert*?

12. *Non satis est*, &c. "For it is not sufficient to have done your duty, unless the world approves it." — 14. *Idem ego istuc*, &c. "I can say all this to the girl myself." — *Mulier mulieri magis congruet*. "But it will come better from one woman to another." A similar adage occurs in Plutarch: Γέρων γέροντι γλῶτταν ἡδίστην ἔχει, παῖς παιδί, καὶ γυναῖκα προσφορὰν γυνή. We say, "Like loves like." — 15. *Rogabo*. "Well then, I will ask your wife to tell her." [*Exeunt Demipho and Geta.*] — *Ubi ego illas*, &c. This is to be understood of his Lemnian wife and daughter. He knew they were in Athens, but was quite a stranger to their adventures. Having, therefore, now settled every thing for annulling the former marriage, and making way for that of his daughter, he naturally begins to think how he shall find her out, which was only wanting to complete his designs. This is intended as a transition to the next scene. Colman thinks it would have been better, if it had followed without this kind of introduction. The scene itself, he adds, is admirable, and is, in many places, both affecting and comic; and the discovery of the real character of Phanium is made at a very proper time.

ACT V. SCENE I.

This scene is very interesting. Here a discovery is made that removes our fears for Antipho and his much-loved bride. The several incidents that lead to it, will easily appear from what has been already remarked on former scenes, and, therefore, require not to be enlarged on here. It will be sufficient merely to observe, that in the beginning of this scene, the poet has designed, by introducing Sophrona complaining of her misfortunes, and representing every thing in the most unfavourable light, that the reader may be the more sensible of the sudden change occasioned by her meeting with Chremes, from sorrow and despair to joy and hope.

Of this scene verses 1, 3, 4, and 8—11, are Tetrameter Trochaics Acatalectic; verses 5, 12, 13, 14, Tetrameter Trochaics Catalectic;

vs. 2, a Dimeter Trochaic; verses 6, 7, 15—20, are Tetrameter Iambics Acatalectic. The remainder of the scene consists of Tetrameter Iambics Catalectic.

1. *Quid agam?* [*Enter Sophrona at a distance.*] Comp. *Adelph.* v. 3. 3. — *Quo.* For *ad quem.* Comp. *Heaut.* iii. 1. 64. — 2. *Unde.* For *a quo.* Comp. *Cic. Orat.* i. 37. — 3. *Hera.* Phanium. — *Ne ob meum.* These three words are scanned here as a dactyl. — *Suasum.* For *suationem*, “persuasion.” This word does not occur elsewhere in the Latin Classics. It is found once in Ulpian, *Dig.* ix. 2. 9. — 4. *Ita patrem, &c.* “For I hear the father of this young man takes this match so indignantly.” *Violenter*, *δεινῶς*. Comp. *Eun.* v. 4. 32. — 5. *Nam quæ.* Metathesis for *quænam.* So *nam quis* for *quisnam* in *Virg. Georg.* iv. 445. — 6. *Quod.* For *hoc.* Comp. *Andr.* i. 5. 5. — *Cum scirem.* “Although I knew.” So in *Nepos, Att.* c. 4. — 7. *Ut id consulerem.* Supply from the foregoing verse *egestas me impulit*: “Poverty compelled me to give her this advice, that, meanwhile, she might not want subsistence.” Comp. *Andr.* iii. 2. 44.

8. *Nisi me animus fallit.* Comp. *Heaut.* iv. 1. 1. — 9. *Mcæ nutricem gnatæ video.* Rousseau observes, that among the ancients, nurses, after having brought up children of their own sex, never quitted them; which is the reason that in Greek and Latin plays nurses are most generally chosen for confidantes. Comp. *Eun.* ii. 2. 58. — *Neque ille investigatur.* “Nor has he been discovered—” Comp. *Eun.* ii. 3. 3; *Heaut.* iv. 2. 8. This sentence, which had been interrupted by *Chremes*, (What shall I do?) is continued in the next verse, *Qui ejus pater est.* *Mcæ* in this verse is a monosyllable. — 10. *Qui.* Perlet is in error, when he says *qui* here is put for *quis*. *Qui* is a relative, and refers to *ille* in the preceding verse. — *Dum cognosco.* For *dum* with an indicative, see *Andr.* ii. 1. 29; *Eun.* i. 2. 126. — 11. *Quod si eum, &c.* “Suppose I could find him.” *Quod si, &c.* for *pone, finge me posse, &c.* Comp. *Andr.* i. 5. 23. — 12. *Quis hic loquitur?* [*Sophrona overhearing.*]

13. *Respice ad me.* “Look at me;” *i. e.* see, do you know me? — *Non.* *Chremes* disowns the name *Stilpho*, through fear of his wife. — 14. *Concede hinc, &c.* [*Chremes, in a low voice:*] “Pray, come a little this way from that door.” Comp. *Heaut.* iii. 3. 11; *Adelph.* iv. 4. 28. — *Istorsum.* Comp. *Heaut.* iii. 3. 27. — 15. *Appellassis.* For *appellaveris*. — 16. *St!* A particle enjoining silence. It is expressed in English by “hist!” or “hush!” — 17. *Conclusam.* Comp. *Andr.* ii. 3. 12. — *Sævam.* For *iratam.* Comp. *Andr.* v. 2. 27. — 18. *Eo.* For *ob id*, or *hanc ob causam.* Comp. *Eun.* i. 2. 17. — *Foris.* For *palam.* Comp. *Heaut.* v. 1. 59. — 19. *Atque id porro, &c.* “And lest my wife should, moreover, by some means, come to the knowledge of that name.” — 20. *Istoc pol, &c.* “And from this cause it was that we, poor souls, could never find you out here.”

21. *Cum familia hac.* [*Chremes pointing to the house of Demipho.*] Comp. *Andr.* ii. 1. 22. — 23. *Ex ægritudine.* “Through grief.” The poet, says *Donatus*, has here observed a just mean, in neither making *Chremes* appear wholly unconcerned, nor too deeply affected. The particular circumstances and conjuncture, too, made such a representation necessary; for two wives in the same city must fill *Chremes* with so much anxiety, as would have proved a greater misfortune than the sorrow arising from the loss of one of them. Nor in comedy ought deaths to appear in too affecting a light, lest thereby you change its

very nature, and give us rather a tragedy. — 24. *Male factum*. For this formula see *Andr.* i. 1. 78. — 27. *Duasne is uxores?* Supply *habet*; which some editions have in the text. *Duas* is a monosyllable here. Comp. *Heaut.* ii. 3. 85, 94. — *Au! obsecro*. Comp. *Eun.* iv. 3. 14.

28. *Quid illam alteram, &c.* "For what has he the other, who is said to be his relation?" *Quid* for *propter quid*; ἐφ' ὅ. *Habet* is to be supplied here also. Farnaby supplies *nonne habet uxorem?* — 29. *Composito*. For *de composito*, or *ex composito*. Comp. Virg. *Æn.* ii. 129. So *compacto* in Livy, v. 11, on which see Drakenborch. — 30. *Forte temere*. For the simple *forte*. These words are joined also by Cicero, *de Divin.* ii. 68; and by Livy, x. 43. Menander: *Ταυτομάτων ἡμῶν καλλίῳ βουλεύεται*. Comp. Plaut. *Most.* i. 3. 40. — 31. *Adveniens*. *Παραγενόμενος, postquam adveni*. — 32. *Quicum*. For *quocum*. Comp. Cic. *Offic.* iii. 19. — *Volebam locatam*. So *oratos volo*, *Heaut.* ProL 26. — 33. *Quod nos ambo, &c.* Constr. *Hæc anus sola fecit id sua cura, sine nostra maxima cura, quod nos ambo, &c.* — *Nos ambo*. Demipho and Chremes. — 36. *Eumque, &c.* "And they say that he bears it with very great indignation." — 37. *Meam esse hanc*. "That she is my daughter." — 38. *Intus cetera audiemus*. "We will learn more within from each other." *Intus*. In Demipho's house. [*Exeunt*.]

ACT V. SCENE II.

At the end of the last scene, Chremes goes in with Sophrona to Demipho's house, to see his daughter. Meanwhile, Demipho and Geta are employed in settling matters with Phormio. This scene opens with Demipho and Geta returning from Phormio. The old man, who parted with his money with great regret, shows his discontent in every thing he says; while Geta artfully paves the way for the restitution, which in a few days he apprehends will be made.

The metre is Tetrameter Iambic Catalectic.

1. *Nostrapte culpa facimus, &c.* "We cause, through our own fault, that some men find an advantage in being knaves." *Nostrapte culpa* for *nostra propria culpa*. — *Ut malos expediat esse*. Constr. *ut expediat quibusdam hominibus illos esse malos*. Comp. *Heaut.* ii. 4. 8. Some after Bentley read *malis*, which is equally correct, and which Schmieder thus construes: *ut expediat malis esse malos*. — 3. *Ita fugias ne præter casam*: "Fly not past your master's house;" *i. e.* beware lest, while you fly one danger, you fall into a greater. This was a proverb said with respect to fugitive slaves; who, in making their escape, came not in sight of their master's house, but went a great distance out of the way, rather than pass by it; for if they were seen and apprehended, a much severer doom than slavery awaited them. The old man, says Donatus, complains, that while he was endeavouring to avoid the charge of being a miser, he had laid himself open to the imputation of being a fool. — Many interpret it, "Fly not beyond your own house:" *i. e.* fly so as not to go beyond the proper bounds, and lose sight of relief.

4. *Accipere ab illo, &c.* Comp. *Eun.* iv. 7. 1. — *Etiam*. Comp. *Hec.* iv. 1. 20. — *Objectum*. A metaphor from throwing a sop to a dog. Comp. Livy, iv. 51; Phædr. iv. 11. 8. — 5. *Qui vivat*. For *unde vivat*. — *Aliud aliquid*. An antique expression for *aliud quid*. — 7. *Illi*. For

illie: "in that thing." Comp. *Andr.* iv. 3. 5.—8. *Modo ut*. For *dummodo*. "So that by this means it might be accomplished, that he take the girl."—*Hoc consilio*. "By means of the money."—*Discedi*. A passive impersonal. *Discedere* often signifies "to come off successful." Comp. v. 8. 58; Cic. *Att.* ii. 16; Nepos, *Epam.* c. 8.—9. *Etiame idne dubium'st?* Comp. ii. 1. 8.—*Haud scio an*. For *fortasse*: "Being a frail mortal, he may, perhaps, change his mind." Comp. *Adelph.* i. 2. 63.—10. *Mutet autem?* "Change his mind, do you say?"—*Verum, si forte, dico*. "But, if perhaps, I say." Comp. *Andr.* i. 2. 33; *Heaut.* iii. 2. 40.—12. *Abi præ*. Comp. *Andr.* i. 1. 144.—*Nuntia*. Comp. *Hec.* iii. 1. 34. [*Exit Demipho.*]

13. *Argentum inventum*. [*Geta alone.*] Comp. iv. 4. 1.—*De jurgio*. "Not a word is said now about the suit against Phormio." Comp. ii. 3. 1, *seqq.*—14. *Hæc*. Phanium. Comp. iv. 4. 21.—15. *In eodem hæsitatio luto*. "You are as deep in the mire as ever." A metaphor taken from travellers, who, when one foot sinks in a miry place, and they endeavour to extricate themselves, sink deeper with the other foot.—*Vorsura solvis*. "You pay one creditor by borrowing from another." Comp. Cic. *pro Font.* c. i; *Att.* v. 15.—16. *Præsens quod fuerat*, &c. "The impending evil is put off to another day." Comp. *Eun.* v. 6. 19.—*Plagæ crescunt*. *Plagæ*, says Colman, is generally understood here to signify "blows:" but as *Geta* is full of metaphors in this speech, I am apt to think the words mean "the snares increase," which agrees better with the following clause, *nisi prospicis*, and is a sense in which the plural of *plaga* is often used.—17. *Nisi prospicis*. Comp. *Heaut.* ii. 4. 11.—18. *Naustratam*. A familiar contraction for *Nausistratam*. So *Naucrates* for *Nausicrates*; *Sopater* for *Sosipater*, &c. See Bentley. [*Exit Geta.*]

ACT V. SCENE III.

Demipho had gone to Nausistrata, with the request, that she would go and reconcile Phanium to the match with Phormio. In consequence of this, they are seen here coming out together, and Demipho is urging Nausistrata to exert all her art and eloquence. Meantime Chremes joins them, who, now apprised that Phanium is his own daughter, is hastening to prevent the money being given away; but finding that done already, urges Demipho to think no more of separating Antipho and his new bride. Hence a very pleasant conversation arises; while Chremes on the one hand is endeavouring to make his brother understand him, and Demipho on the other wonders at the sudden change of his mind. At last, after dismissing Nausistrata, the whole affair is cleared up.

This scene consists of Tetrameter Iambics: the first eleven verses are Catalectic, and the remainder Acatalectic.

1. *Agedum*. Comp. *Eun.* iv. 4. 27.—*Ut soles*. A formula used in flattery.—*Fac, illa ut*, &c. "See that Phanium be in good humour with us." This refers to what Chremes had said, iv. 5. 13.—3. *Pariter nunc opera*, &c. "In like manner now assist us with your eloquence, as you did lately with your purse." This alludes to the money borrowed from her to pay Phormio (iv. 3. 76); and, as Donatus observes

in another place, it is admirably contrived, in order to bring about a humorous catastrophe, that Chremes should make use of his wife's money on this occasion. — *Re.* For *pecunia*. Comp. *Andr.* i. 5. 53; *Cic. de Amic.* c. 14. — *Dudum*. This does not always imply a remote time, but often refers to what has been done but *lately*. — 4. *Factum volo*. A formula expressing willingness to comply: "I do it with pleasure." See Broukhus. on *Propert.* ii. 8. 13. — *Minus queo*. Supply *opitulari tibi*, or *amicis*. — *Quon me dignum 'st*. Comp. *Eun.* iv. 6. 10. — 5. *Bene parta*. "Honestly obtained." Property is said to be "acquired" either *bene* or *male*, *i. e.* "by industry," or "dishonesty." — *Indiligenter*. For *negligenter*. — 6. *Tutatur*. Comp. *Hec.* v. 1. 9. *Tutari* is properly used in this sense. — *Talenta bina*. See note on *Andr.* v. 4. 48. — 7. *Capiebat statim*. "Received regularly;" *i. e.* promptly and at certain stated periods. *Statim* in this sense has the first syllable long; when put for *illico*, "immediately," it has the first syllable short. See Facciolati, and Donatus on this passage of Terence. For *capiebat*, compare *Eun.* i. 1. 35; *Cic. Parad.* vi. 3. — *Hem, vir viro quid præstat!* "Ah, how much one man excels another!" — *Bina quæso?* "What! two talents say you?" — 8. *Ac rebus vilioribus*, &c. "Ay, in worse times than these, when produce was cheaper, and yet two talents."

9. *Quid hæc videntur?* Supply *miranda*. — *Virum me natum vellem*. "Would I had been a man!" Some read *natam*. — 10. *Certo scio*. [*Here Demipho interrupts Nausistrata:*] "No doubt." Comp. *Andr.* v. 4. 26. — *Ego ostenderem quo pacto bene parta patris essent tutanda*. [*Nausistrata intended to have said these words, when interrupted by Demipho:*] — 11. *Ut possis cum illa*. "That you may be able to argue with Phanium." — 12. *Abs te*. "From your house." — 14. *Hei! video uxorem*, &c. [*Aside, seeing Nausistrata.*] — 15. *Jam recte*. "Nothing at present." See vs. 29; and comp. *Heaut.* iii. 2. 7. — *Cum ista*. "With Phanium." — *Quamobrem hanc*, &c. "Why we bring your wife to her?" — 17. *Uterque utrique est cordi*. "They are both so fond of one another." Comp. *Andr.* ii. 1. 28; *Heaut.* ii. 4. 14. — *Quid istuc nostra?* Supply *refert*. Comp. *Hec.* iv. 3. 12. — *Præter hæc*. For *præterea*: "besides." — 19. *Non temere dico*. "I don't speak at random;" *i. e.* there are good reasons for what I say. Comp. *Sall. Jug.* c. 93. — *Redii mecum in memoriam*. "I have recalled circumstances to my memory," which prove her to be our relation. Some read *redi mecum*, &c. "Reflect a little with me;" *i. e.* call to mind what had passed between us.

20. *Cave ne in cognatam pecces*. "Beware of wronging a relation?" Ruhnken explains this by *ne quid committas, quod cognatæ noceat*. Comp. *Adelph.* iv. 7. 7; and see the interpreters on Ovid, *Amor.* ii. 8. 9. — 21. *Patris nomen*, &c. "Her father was called by a wrong name," not only in the suit instituted by Phormio, but also by Phanium and her mother. Comp. ii. 3. 42. — *Hoc*. For *ob hoc*. — 22. *Nunquamne hodie concedes*, &c. *Cedere* and *concedere* was said of those who relinquished a contest. Comp. *Hor. Sat.* ii. 3. 305. — 23. *Pergis?* [*Chremes, impatiently.*] Comp. *Adelph.* v. 3. 67. Chremes is vexed that he could not recall certain circumstances to his brother's recollection, or lead him to suspect what had happened. The thing was too remote from Demipho's apprehension for him ever to take the hint, and therefore, he is the more astonished at Chremes' behaviour. — *Miror qui hoc siet*. "I wonder how this can be." *Qui for quomodo*.

—25. *Ut propior*. Here *genere*, or *consanguinitate*, must be supplied. — *Homo nemo*. Comp. *Adelph.* ii. 3. 6. — 26. *Aut scire aut nescire*. “I wish to know one way or other;” *i. e.* to know whether it be so or not. Comp. *Plaut. Epid.* iii. 1. 3. — *Ah!* [*Chremes stopping Demipho, who was preparing to go.*]

28. *Vin' satis quæsitum, &c.* “Would you have me give implicit credit to this without further inquiry?” — *Age, fiat*. “Well, be it so.” — *Illa filia*. Supply *de*. Comp. *Heaut.* iii. 1. 53. — 29. *Recte*. “Nothing.” See vs. 15. — *Hanc igitur mittimus?* “Must we drop her then?” — 30. *Illa*. *Phanium*. — *Ire igitur*. Supply *domum*. As they had concluded to let things continue as they were, without any alteration, they had no further occasion for Nausistrata, whose service, to prepare Phanium for the match with Phormio, must of course drop. The poet contrives, therefore, to dismiss her, that Chremes might be at full liberty to let his brother into the real secret. — 31. *Commodius in omnes*. “Better for all parties.” Comp. *Andr.* iii. 3. 15. — 32. *Perliberalis*. “Very genteel.” Comp. i. 3. 16. [*Exit Nausistrata.*] The above perplexed situation of the characters is truly comic.

33. *Jamne operuit ostium?* [*Chremes looks anxiously after Nausistrata.*] — 35. *Quo pacto, &c.* Supply *fieri*. — 36. *Intro*. Into the house of Demipho. — *Hoc resciscant*. Comp. *Hec.* v. 4. 28. Chremes appears thus anxious to keep this matter from his wife. The object of the poet is to prepare for the last two scenes of the play, in which Phormio threatens a discovery to her, and at last actually makes it.

ACT V. SCENE IV.

Here Antipho again makes his appearance, reflecting on the different situation of his own affairs from those of his friend Phædria. He rejoices at his friend's success but cannot avoid repining at his own fate, in having thus subjected him to misfortunes, that he found it so difficult to extricate himself from. However, he comforts himself in the best manner he can, with the small hopes that still remain of his being able to get the better of all these threatening disasters.

This scene consists of Tetrameter Iambics Catalectic.

1. *Ut meæ res sese habent*. “However bad my own affairs are.” Comp. *Adelph.* ii. 2. 40; *Cic. Orat.* i. 25. *Ut* is put for *ut ut*, or *quomodo cumque*. — *Fratri obligisse*. Comp. *Heaut.* iv. 3. 5. Antipho and Phædria were not brothers, but brothers' sons. Cousin-germans, are, however, by Latin authors often called *fratres patruales*, and sometimes simply *fratres*. Comp. *Sueton, Cæs.* c. 29. — 2. *Quam scitum'st*. “How wise it is.” Comp. *Heaut.* i. 2. 36. — 3. *Quas mederi*. This verb is generally followed by a dative, as in *Cic. Agr.* i. 9; *Qu. Fr.* i. 1. 10. It is found with an accusative in *Vitruvius*, viii. 3. See *Priscian*, lib. viii. p. 795; *Putsch.* and *Voss. Gramm.* vii. 21. *Medicari* is construed with an accusative also in *Virg. Æn.* vii. 756. — *Paulo*. “At a trifling expense.” — 4. *Hic*. Phædria. — *Simul*. For *simul ac*. — 5. *Nullo remedio*. Comp. *Andr.* iii. 1. 10. — *Me evolvere*. “Extricate myself.” Comp. *Eun.* iv. 4. 55. A metaphor from unrolling a ball of thread. — 6. *Quin, si hoc celetur*. He means his being in league with Phormio to bring about his own marriage. So long as

this was conceived to be mere force and constraint, his father, it was likely, would not acquiesce: so that he must remain in perpetual fear; and should he openly avow the part he had in it, and that he could not bear to be separated from his wife, this would expose him to reproach and shame. — 7. *Ni mi esset spes ostenta*. Comp. *Eun.* iii. 5. 57. *Ostentare spem* is used also by Cicero, *Cluent.* c. 7. This refers to the hopes that Geta had given him of Phormio's being able to break off his engagement with the old men, and to keep things on the present footing. However faint these hopes might be, Antipho is willing to encourage them: for we are glad of every flattering circumstance that saves us from absolute despair. — 8. *Habendi*. "Of still possessing her." Comp. v. 6. 40. — 9. *Rogem*. Supply *ut*. — *Capere*. For *eligere*. Thus *capere occasionem*, Frontin. ii. 1. 1. Comp. Livy, iii. 9. *Insidiatum eum, et tempore capto adortum rempublicam*.

ACT V. SCENE V.

While Antipho is musing, Phormio comes up to him, exulting in the success of his schemes. They enter into conversation about Phædria, but are soon interrupted by Geta, who appears with an air of joy and triumph, at the good-fortune which had befallen his master, whom he is, therefore, running to find, that he may communicate it to him.

This scene consists of Tetrameter Iambics Acatalectic.

1. *Mulierem*. "The music-girl." Comp. ii. 3. 89; *Adelph.* ii. 1. 44. — 2. *Propria*. "As his own property;" for Dorio had received his money, and of consequence had no further claim to her: his right was transferred to Phædria, who had made her free; as is immediately added, *nam emissa e manu est*. *Propria* not only implies that she was become "his property," but also that she was "his perpetually." Comp. *Andr.* v. 5. 4; Virg. *Ecl.* vii. 31; *Æn.* i. 73. — *Emissa est manu*. For *manu missa est*. — 3. *Conficiunda*. For *perficienda*. Comp. *Heaut.* iv. 5. 55. — 4. *Hos sumam dies*. Comp. *Adelph.* ii. 4. 23. Donatus says *dilationem petam*. — 5. *Sed Phormio'st*. Comp. i. 4. 7. *Est*, for *adest*, as in the *Adelphi*, v. 1. 5. — 6. *Satietatem absumere*. "To take his fill." *Satietas* elsewhere stands for *fastidium*. — 7. *Vicissim partes*. A metaphor from the stage. — 8. *Te suas*. Supply *partes*. This is explained by the following words, *causam ut pro se diceres*. — 9. *Sunium*. Comp. *Eun.* i. 2. 35. — 10. *Ad mercatum*. Comp. Plaut. *Pœn.* i. 2. 127. — *Ancillulam emtum*. Comp. iv. 3. 60. — 11. *Hic*. "At Athens." — *Conficere*. For *consumere, perdere*; "to squander."

ACT V. SCENE VI.

While Antipho and Phormio are in discourse together, Geta comes out with an air of joy and triumph. He had been sent by Demipho, to let Phanium know that Nausistrata was coming to see her. But before that Chremes had seen the nurse, and been led by her to his daughter's apartment. When Geta, therefore, comes to deliver his message, he finds there is no admittance. This raises his curiosity: he

steals softly to the door, and overhears a great part of what passes between Chremes and Phanium. Overjoyed at the discovery, he runs out in haste, to find his master, and acquaint him with the good news. The youth is transported at the discovery, and hurries away with Geta to meet the old men, and have all confirmed to him.

Of this scene the first forty-three verses are Tetrameter Trochaics Catalectic. The remaining verses are Trimeter Iambics.

1. *O fors fortuna!* [*Geta entering hastily at another part of the stage:*] "Oh, happy fortune!" *Fortuna* simply signifies "chance;" but *fors fortuna*, "good fortune." There was a temple to the goddess *Fors Fortuna* near the Tiber. Comp. *Eun.* i. 2. 54; *Hec.* iii. 3. 26. — *Quantis commoditatibus*, &c. Hypallage for *quantis commoditatibus herum meum onerastis hoc die*. Comp. *Plaut. Capt.* iv. 1. 7; *Stich.* iv. 1. 25. — 3. *Quidnam hic sibi volt?* [*Antipho addressing Phormio:*] "What can this fellow mean?" Comp. *Andr.* ii. 3. 1. — *Nosque*. A continuation of Geta's speech in vs. 2. — 4. *Humerum hunc onero pallio*. Comp. *Eun.* iv. 6. 31; *Plaut. Epid.* ii. 2. 10. — 5. *Hominem*. *Antipho.* — 7. *Ibi nunc sunt*. Meaning *Antipho*, *Phædria*, and *Phormio*. — *Hem tibi!* "Look ye there!" Here Geta supposes himself to be called back by some idle wag. It was a common thing both at Athens and at Rome, when a slave was seen running, to call out to him, on purpose to detain him. This was a piece of mirth and waggery among the vulgar. They diverted themselves with the idea, that when the slave went home he should find his master provoked against him for his slowness and delay. — 8. *Novom*. For *inusitatum*; "unusual." Comp. *Livy*, xlv. 29.

9. *Pergin'?* Supply *revocare*. — *Hercle nunquam hodie*, &c. [*Geta going on:*] "You shall never bring me back, with all your importunity." *Nunquam hodie* is a comic expression, and which has been adopted by Virgil, *Æn.* ii. 670. *Odio*. For *odiosa tua importunitate*. Comp. *Adelph.* v. 4. 17; *Hec.* i. 2. 48; *Hor. Sat.* i. 7. 6. — 10. *Vapula*. "Go and be whipped!" Comp. *Eun.* iv. 6. 4; *Plaut. Asin.* ii. 4. 72. — 11. *Familiariorem*, &c. [*Geta stopping:*] "It must be some person rather intimate." *Eugraphius* says, *ita servum, ut nunc sum*. — 13. *Quantum est, qui vivont*. A comic periphrasis for *quotquot vivunt*. Comp. *Heaut.* iv. 6. 6. "Oh happy man! the happiest man on earth!" — 14. *Nam sine controversia*, &c. "For beyond all doubt you are the gods' chief favourite." Comp. *Andr.* v. 6. 9. *Dil'gere* for *diligeris*. — 15. *Qui*. For *quomodo*. — 16. *Delibutum gaudio*. "Overflowing with joy." *Delibutus*, properly ἀληλειμένος, "anointed." *Perfusus gaudio* is used by *Livy*, xxx. 16. — 17. *Pollicitationes aufer*, &c. "Cease your promises, and tell us the news you bring." See note on i. 4. 46. — 18. *Accipe*. [*Addressing Phormio:*] "Listen then!" — 19. *Ad Chremem*. "To the house of Chremes." — 20. *Interea*, &c. [*Geta turns to Antipho.*]

21. *Omitto proloqui*. "I forbear mentioning that; for it is nothing to the present purpose." Comp. *Andr.* ii. 6. 18; *Eun.* v. 5. 19. — 22. *Ubi in gynæceum*. "When I was about entering the women's apartment." Gr. γυναικεῖον, the substantive οἶκημα being understood. The *gynæceum*, otherwise called *gynæconitis*, was an interior part of the house appropriated to the women. See *Nepos, Præf.* — 23. *Resupinat*. "Pulls me back." The proper meaning of *resupinare* is "to lay one on his back." — 24. *Heram*. *Phanium*. — 25. *Fratrem senis*. "The brother of Demipho." — 26. *Cum illis*. With *Sophrone* and *Phanium*.

— 27. *Suspensio gradu placide*. “Softly on tip-toe.” Comp. Phædr. ii. 4. 18; Senec. N. Q. vii. 31. — 28. *Animam compressi*. “I drew in my breath;” or, “I held my breath.” *Spiritus repressi* is used by Cicero, *de Orat.* i. 61, in the same sense. Comp. Ovid, *Past.* i. 425. — *Aurem admovi*. Supply *foribus*. — *Animum attendere*. Προσέχειν τὸν νοῦν. “To be attentive.” Comp. Cic. *Off.* iii. 8. The thing attended to is sometimes added in the accusative with the preposition *ad*, and sometimes in the dative. Comp. Cic. *Agr.* ii. 15; Livy, x. 4. — 29. *Sermonem captans*. “Catching their discourse.” Comp. *Andr.* ii. 4. 1. — *Hic pulcherrimum facinus audivi*. “Here I overheard the most delightful adventure.” *Facinus*, from *facere*, signifies either “a good” or “a bad action.” It is more usually taken in the latter sense. Comp. *Heaut.* ii. 3. 73; Sall. *Cat.* c. 20. *Maximum atque pulcherrimum facinus incipere*. It may in general be rendered “an exploit.”

34. *Somnium*, &c. “Nonsense! was she such an idiot as not to know her own father?” Comp. *Hec.* i. 1. 9. — 35. *Esse*. For *subesse*. Supply *cur ignorarit patrem*. — 37. *Atque hercle*, &c. This speech is given to Phormio in all the early editions. Bentley found it attributed to Antipho in one of the Cambridge manuscripts. *Dabo*. For *narrabo*. Comp. *Heaut.* Prol. 10. — 38. *Inde*. “From the gynæceum.” — 39. *Haud multo post*, &c. “Shortly after your uncle returns again and introduces your father.” — 40. *Ejus habendi*. “Of keeping Phanium.” Comp. Cic. *ad Div.* x. 13. — 42. *Quin ergo rape me*. “Come then away with me instantly.” *Quin igitur* is used in the same sense by Curtius, v. 7. Antipho is so rejoiced at Geta's news, that he jumps upon his shoulders, and is carried off in triumph. This was a sort of stage trick, and was extremely diverting to the audience. We are indebted to Madame Dacier for this remark. I believe, says Colman, Madame Dacier has not the least foundation for this extraordinary piece of information; and I must confess that I have too high an opinion both of the Roman audience and actors to believe it to be true. — *Fecero*. For *faciam*. Comp. *Heaut.* i. 1. 122. — 43. *Gaudeo*. Guyetus ends the play here, reading *Plaudite for Gaudeo*, and pronouncing the remainder of this act spurious.

44. *His*. To Antipho, his wife and friends. — 45. *Eludendi*. “Of cozening the old men out of their money.” — 46. *Adimere*. Ἀνακόλουθον, for *ad mendi*. — *Curam argentariam*. “His anxiety about the money.” This is explained in the next verse. Phormio wants to ease Phædrria of the pain “of applying to any of his companions” for money to repay the old men, and adds the reason for his doing so. — 48. *Nam idem hoc argentum*, &c. “For this same money, unwillingly as it has been given to me, will as unwillingly be granted by the old men to Phædrria: but I have found a way to force them to it.” Patrick says: “For though, perhaps, his companions may consent to give it to him, yet it will be with reluctance; whereas I have found a way to secure it, without laying him under obligations to any one.” — 49. *Qui*. For *unde*, or *qua ratione*. — *Re ipsa reperi*. Comp. *Adelph.* v. 4. 6. — 50. *Nunc gestus*, &c. “Now then I must assume a grander air, and put another face upon the business.” Thus Colman. — 52. *Hisce*. To Chremes and Demipho. — 53. *Non eo*. “I will not now pretend to go.”

ACT V. SCENE VII.

As Phormio's first scheme was now completed, and Antipho made perfectly happy, nothing remains but to make Phædria so too. He is so in some degree already; but still he has the money affair to be settled: he knows it must be restored to the old men in a few days, and how to procure it is the question. Phormio thinks he has it now in his power to make all safe on this side. From the late discovery, he is satisfied that the old men will never consent to give him Phanium, according to their first proposal. This is enough for him. He might safely insist upon their making good the agreement; and if they refused to do it, as he knew they would, there was then a colour for his detaining the portion. If that failed, his being acquainted with a secret of such importance to Chremes, would, he doubted not, complete his wishes; and then Phædria had nothing to disturb him. But the event answers not his expectation. Demipho, who could not think of parting with such money, encourages his brother, and violently seizes Phormio, to carry him before a judge. The other, equally resolute, calls aloud upon Nausistrata, determined to discover all to her, and hoping that might occasion some favourable turn.

This scene consists of Trimeter Iambics.

1. *Dis magnas*, &c. Comp. *Eun.* iii. 1. 1. — 2. *Quando*. For *quoniam*, as in *Plaut. Amph.* i. 1. 284. — 4. *Dilapidat*. For *disperdit*, or *consumit*. A metaphor from throwing stones at random. Comp. v. 5. 11. — 5. *Demiphonem, si domi est*, &c. [*Phormio pretends not to see them.*] Comp. *Eun.* iii. 4. 7. — 6. *Ut quod*. [*Phormio is interrupted by Demipho meeting him.*] — 9. *Quod recepissem semel?* "What I had once promised?" Comp. *Heaut.* v. 5. 12. — 10. *Heus! quanta, quanta*, &c. "Hark ye! however great may be my poverty," &c. Gr. *ὅσον ὅσον*. Comp. *Adelph.* iii. 3. 40.

12. *Estne ita*, &c. [*Chremes apart to Demipho:*] "Has she not, as I told you, a liberal air?" One cannot conceive, says Patrick, any thing more happy or just, than these words of Chremes. Demipho's thoughts are wholly taken up how to recover the money, and Phormio is no less intent upon his scheme of retaining it: but Chremes, who was just come from his daughter, and had now first seen her after a long absence, is represented with all the fondness of a father. He is regardless of their discourse, nor can attend to any other impressions than those she had left; and, impatient to know whether his brother entertains sentiments of her equally favourable with himself, puts the question to him. There is another piece of art in Terence's management, which every reader, perhaps, will not attend to; and that is the care he takes to satisfy us of Phanium's beauty, for, without this to recompense the want of birth and fortune, Antipho's behaviour must appear very absurd and inexcusable. It is not, therefore, enough that we have the testimony of the young men in the former part of the play; their judgment might be influenced by passion, the fire of youth, and pity for the young girl they saw in distress; but here it is confirmed from the mouth of a sedate old man. And if we look back, (v. 3. 32,) we shall meet with another confirmation of it from Nausistrata. — 13. *Idque adeo*, &c. A continuation of Phormio's speech from vs. 11. — 15. *Posthabui*. For *postposui*. Comp. *Hec.* iii. 5. 33.

— *Ita uti par fuit.* Comp. *Hec.* v. 1. 13. — 16. *Id.* “My marriage with Phanium.” Comp. iv. 3. 70.

17. *At hic dehortatus est me.* “Ay, but my brother has dissuaded me,” &c. — 20. *Nunc viduam,* &c. “Now to force her from her husband, and turn her out, is infamous.” Demipho held far different sentiments on a former occasion, ii. 3. 78. — 21. *Incusaveris.* For *incusare* construed with two accusatives, one of the person and another of the thing, see Sanct. *Min.* ii. 5. 6.

22. *Superbe.* “Insultingly.” Comp. *Heaut.* iv. 4. 1. Some interpret *superbe* here by *regie*, as in Livy, i. 59. — 24. *Quo ore.* “With what face?” Comp. Cic. *Phil.* vii. 8. — *Quam contemserim.* Comp. *Andr.* i. 5. 13. — 25. *Tum autem,* &c. [*Chremes apart to Demipho:*] “And besides, I perceive Antipho is not willing to part with her: tell him this.” — 29. *Rursum jube rescribi.* *Scribere, rescribere,* and *perscribere* were technical terms in use among merchants and bankers. *Scribere* signified “to borrow” money; *rescribere*, “to repay it;” *perscribere*, “to employ it on your own occasions.” And all those dealings were carried on then, as they are now with us, by drafts, bills of exchange, &c. Comp. Hor. *Sat.* ii. 3. 75. For *jubē*, see note on *Adelph.* iii. 4. 12. — 30. *Quodne ego discripsi.* “What! return you the money I have already distributed among my creditors?” — 35. *Vostri honoris causa.* For *in vestrum honorem.* See Duker on Flor.

3. — *Alteræ* archaically for *alteri.* Comp. *Heaut.* ii. 3. 30.

37. *In' hinc malam rem,* &c. “Go and be hanged, you vagabond, with your vain rodomontade!” The preposition *in* is omitted also in Plaut. *Poen.* ii. vs. 48. Comp. ii. 3. 21; *Andr.* ii. 1. 17. — 38. *Etiamnum credis,* &c. “Do you still fancy we do not know you?” Comp. *Eun.* v. 8. 59; *Heaut.* i. 1. 53. — 39. *Aut tua facta.* Supply *credis ignorari?* All Phormio's proceedings had been already known to Chremes, and consequently to Demipho. Comp. v. 1. 29, &c. — 45. *Egone? vos me indotatis,* &c. “What will I do? Perhaps, you think that I can only defend portionless girls; but be sure of this, I can the portioned too.” — *Indotatis.* This alludes to Phanium. Comp. *Adelph.* iv. 7. 11. — 47. *Etiam dotatis soleo.* Donatus explains these words as alluding to Nausistrata: others suppose that Phormio confines his thoughts to no particular instance. I think it is plain, says Colman, as well from the sequel, as from the general tenor of the scene, that Phormio still keeps Phanium in his eye; and expresses himself obscurely in this place, because the old men were not yet aware of the intelligence he had received on that head, though every subsequent speech leads gradually to an explanation, tends to create an open rupture between him and the old gentlemen, and brings on the final discovery to Nausistrata.

48. *Hic.* At Athens. — 50. *Sepultus sum.* For *interii.* — 52. *Ut ludos facit.* Supply *nos*; i. e. *ut nos ludibrio habet*: “What a jest he makes of us!” — 54. *Argentum condonamus te.* *Condonare* is construed with a double accusative also in Plaut. *Bacch.* v. 2. 24. See note on *Eun.* Prol. 17. — 56. *Inepti vostra puerili sententia.* Comp. *Andr.* ii. 6. 18. Menander: Παντάπασι παιδαρίου γνώμην ἔχει. — 59. *Quo pacto,* &c. [*Chremes apart to Demipho.*] — 60. *Nisi me dixisse,* &c. “All I know is, that I have not mentioned it to any person.” Comp. *Andr.* iv. 1. 40; Cic. *Rosc. Amer.* c. 35. *Nisi* after *nescio* may be interpreted by *sed*.

61. *Injeci scrupulum*. "I have nettled them." Comp. *Andr.* v. 4. 37; *Adelph.* ii. 2. 20; iv. 5. 76. — 62. *Hiccinē ut a nobis*, &c. Supply *ferendum esset*, i. e. *An ferendum esset ut hic*, &c. Comp. v. 8. 3. The different characters of the two brothers are admirably preserved throughout this scene. Chremes stands greatly in awe of his wife, and will submit to any thing, rather than the story should come to her ears. But Demipho cannot brook the thoughts of losing so much money, and encourages his brother to behave with spirit and resolution, promising to make up matters between him and his wife. — 65. *Esse elatum foras*. "Has been published abroad." Comp. *Adelph.* iv. 4. 17; Cic. *Phil.* x. 3. — 68. *Placabilis*. "More likely to appease your wife." — 70. *Attat, nisi*, &c. [*Phormio to himself*:] "Ha! if I don't take care I am ruined still." — 71. *Hi gladiatorio*, &c. "They are making towards me with a determined gladiatorial air." Comp. Gell. vii. 3. *Gladiatorio animo* means "with a bold, resolute, and intrepid spirit." A metaphor taken from gladiators, who entered the lists with a resolution either to kill or be killed. *Affectare viam* is a poetical expression. Comp. *Heaut.* ii. 3. 60; Virg. *Georg.* iv. 562.

72. *At vereor, ut placari possit*. "But I fear she cannot be appeased." *Ut* here for *ne non*. Comp. *Hec.* i. 2. 26. — 73. *Redigam vos in gratiam*. Supply *veterem*. *Redigam* for *restituam*. Comp. ii. 3. 36. — 74. *Cum e medio*, &c. "Since the mother of Phanium is dead." — 75. *Itane agitis mecum?* Comp. *Heaut.* iv. 1. 29. — *Satis astute*. [*Ironically*.] — *Aggredimini*. "Attack me if you dare." — 76. *Non hercle ex re*, &c. "But, Demipho, you have but ill consulted for your brother, to urge me to extremities." — *Ex re istius*. "For the advantage of Chremes." Comp. *Hec.* ii. 2. 7. — 77. *Ain' tu?* [*Turning to Chremes*:] "And you, sir, answer me." Comp. Plaut. *Asin.* iv. 2. 3; *Capt.* iv. 2. 112. — *Peregre*. In Lemnos. — 78. *Neque hujus sis veritus*, &c. "And had no reverence for your injured wife, a woman of high birth." *Hujus*, according to Perizonius on Sanct. *Min.* ii. 3, depends on *causa*; which, like *ἐνεκα* in Greek, is often omitted. See Vossius de Constr. c. 27. Schmieder thinks *hujus* put archaically for *hanc*. For *hujus* Bothe reads *huic*, and omits *ei* in the following line, thus: *Novo modo quin faceres*. — 79. *Novo*. "Strange and unheard of." Comp. *Hec.* iii. 1. 18; Cic. *Rosc. Amer.* c. 1. — 80. *Venias mihi precibus*, &c. "Come you now to wash away your crimes with mean submission?" Ruhnken observes here that *lavare peccatum* is the same as *luere peccatum*, as appears from the compounds: and though *luere* at first signified "to purify by washing," it was afterwards used to signify "purgation by sacrifice or otherwise." See Perizon. on Sanct. *Min.* iii. 2. — 81. *Incensam dabo*, &c. "I will kindle such a flame in her, as, though you should wholly melt away in tears, you shall not extinguish." For *incendam*. Comp. *Andr.* iv. 1. 60; *Eun.* ii. 1. 6. — 82. *Si*. For *etiamsi*.

83. *Malum, quod*, &c. "May all the gods above wreak vengeance on him!" In this verse, which is taken verbatim from Plaut. *Most.* iii. 1. 126, Ruhnken thinks *quod* redundant. Comp. Plaut. *Amph.* ii. 1. 13; Catull. xxviii. 14. — 84. *Tantane affectum*, &c. "Was ever man possessed of such effrontery?" *Affectum* for *præditum*. Comp. *Andr.* i. 5. 10; Cic. *Off.* i. 21. — 85. *Non hoc publicitus*, &c. "Should not this knave be hence transported, at the public charge, into some desert land?" *Publicitus*, "by order of the people." *Scelus* for

scelestus. Comp. *Andr.* iii. 5. 1. — 86. *In solas terras?* Comp. *Andr.* ii. 4. 3; Sueton. *Cæs.* c. 66. — *In id redactus sum loci*, &c. "I am reduced to such a dilemma," &c. — 87. *Ex illo*. For *posthac*. Some read *cum illo*, meaning "with Phormio." — 88. *Huc*. "Here, if you please." The old men were for carrying Phormio to the forum, or some public court of justice. He, on the other hand, points to Chremes' house, and makes the best of his way towards it. — 89. *Assequere ac retine*, &c. In consequence of this line, most of the translations introduce the servants here; but, I think, the scuffle between Phormio and the old men would be much more comic in the representation, without the intervention of servants; and it is remarkable that Phormio addresses himself solely to Demipho and Chremes, and that the imperatives used by themselves also are in the singular number, and may, therefore, most naturally be supposed to be addressed to each other, while in conflict with Phormio, without the aid of servants. The foregoing remark is from Colman.

90. *Enim solus nequeo*. The comic poets frequently commence a sentence with *enim*, referring to something understood. The ellipsis here may be thus supplied: *Fer opem; solus enim nequeo*. Comp. *Hec.* ii. 1. 41; Plaut. *Trin.* v. 2. 10. — *Una injuria 'st tecum*. [To Demipho, who had come back to aid Chremes, in keeping Phormio from forcing his way in to Nausistrata:] "I have one action of assault against you." — 91. *Lege agito ergo*. "Then take your course at law." Madame Dacier gives these words to Demipho, and, perhaps, correctly. — 92. *Rape hunc*. [Both lay hold of him.] "Drag him away." Comp. *Andr.* v. 2. 20. — *Itan' agitis?* [Phormio struggling:] "Is this your treatment?" — 93. *Os opprime*. Eurip. *Hec.* 1269. Οὐκ ἐφέξετε στόμα. Comp. Plaut. *Asin.* iii. 2. 40. — 94. *Quantum valet*. Supply *viribus*: "How strong he is!" — 95. *Pugnos in ventremingere*. Comp. *Adelph.* ii. 1. 17. — 96. *Vel oculum exculpe*. "Ay, or dig out an eye!" [Phormio says this, daring them to offer him any injury.] Comp. Plaut. *Pseud.* i. 5. 95. — *Est*. Supply *locus*, or *tempus*.

ACT V. SCENE VIII.

Phormio, finding he cannot force his way to Nausistrata, has recourse to his voice. Nausistrata hearing herself called, runs out to see what is the matter. This causes the discovery of all; whence ensues much resentment on the side of Nausistrata, and much anguish and vexation on that of Chremes. Demipho acts the part of mediator, and at last brings Nausistrata to temper. Phormio, in the mean time, who is anxious for himself and Phædría, interposes, and owns that he has received money of the old man, and to what purpose he had employed it. Nausistrata, who is partial towards her son, leaves all to his determination, and invites Phormio to supper. Here the poet concludes, leaving the spectators to supply the rest.

Of this scene, verses 1—21, are Trimeter Iambics; the remainder are Tetrameter Trochaics Catalectic.

1. *Quid istuc turbæ?* Comp. *Heaut.* ii. 3. 13. — 2. *Obstupuisti*. Some read *obstipuisti*. Comp. *Adelph.* iv. 4. 5. — 3. *Hiccinne ut tibi*, &c. Supply *qui fieri possit*: "How is it possible that he should answer

you?" Comp. *Andr.* iii. 5. 12; *Cic. Cat.* i. 2. — 4. *Ubi sit, nescit.* Comp. *Eun.* ii. 3. 14; *Flor.* ii. 10. It is an usual effect of terror and consternation, to throw the mind into such disorder and confusion, that it is rendered incapable of reflection. — *Creduas.* An archaism for *credas*. — 5. *Abi, tange, &c.* "Do but go and touch him: he's in a shivering fit, I'll lay my life." Comp. *Adelph.* iv. 4. 3. — 9. *Non pot temere 'st, &c.* "It is not for nothing that you are so much afraid." — 10. *Recte sane.* "Oh, certainly not!" [*Ironically.*] Comp. v. 3. 15. — 11. *Quando nil times, &c.* "And since you are not afraid, and what I say means nothing, tell it yourself." — 12. *Scelus! tibi narret?* "Is he to tell it to gratify you, villain?" Comp. *Andr.* iii. 5. 1. — 13. *Eho! tu, &c.* "Oh! you are there, are you? You have done rarely for your brother!" This, Colman observes, is commonly translated, "that is no wonder, that you defend your brother:" but it is a more insulting speech of Phormio, alluding to the miserable condition to which Chremes was reduced by Demipho's advice. Thus in the foregoing scene, Phormio says, much in the same spirit:

"But, Demipho,
You have but ill consulted for your brother,
To urge me to extremities."

13. *Mi vir, &c.* [*To Chremes.*] Comp. *Eun.* i. 2. 6. — 14. *Tibi quidem.* Supply *non opus est dicto*. — 15. *In Lemno.* Phormio's speech, without interruption, runs thus: *In Lemno clam te uxorem duxit, et inde, &c.* — 16. *Mi homo.* [*To Phormio.*] "Good sir." Some suppose these words directed to her husband, not imagining that she would use an expression so familiar as *mi homo* to Phormio. But this criticism is trifling. *Mi homo* was a common form of address at that time, and used indiscriminately, even to people of low rank. — 18. *Suscepit jam unam.* "And has already had one daughter." This is an insinuation, that there may yet be more children. — *Dum tu dormis.* "While you thought yourself secure." Colman says: "While you were left to sleep in ignorance alone." Comp. *Heaut.* ii. 3. 101. — 20. *Hoc actum 'st.* [*Demipho, in reply to Chremes:*] "All's over with you now!" This and the following verses stand thus in the editions prior to Bentley's:

ΡΑ. *Hoc actum 'st.* ΝΑ. *An quicquam hodie est factum indignius?*
Qui mihi, ubi ad uxores ventum 'st, tum fiunt senes.
Demipho, te appello, &c.

Here Phormio is made to say: "It is a fact, I assure you." *Hodie* in this verse does not signify time, but is expressive of indignation, as in *Virg. Æn.* ii. 670. — 21. *Qui mi.* The pronoun *mi* is redundant. Comp. *Heaut.* ii. 1. 8. Before these words, supply *hi sunt*: "These are men, who, I warrant you," &c. — 22. *Te appello.* Supply *ut testem*. — *Distædet.* For *valde pudet*. — 23. *Hæc illæ erant, &c.* "And were these his frequent journeys, and long delays at Lemnos?" Comp. *Andr.* i. 1. 99. — 25. *Meritum.* sc. *Chremem.* Comp. i. 4. 28; *Hec.* iv. 4. 9; *Plaut. Aul.* iv. 10. 8. — 26. *Sed ea quin, &c.* Supply *negare non poteris*, or *nemo negaverit*. — *Verba fiunt mortuo.* So *surdo narrat fabulam*, in the same sense, *Heaut.* ii. 1. 10. *Νεκρῷ μύθους εἰς οὓς λέγεις.* This proverb arose, according to Erasmus, from the ridiculous custom of thrice calling on the dead after their spirit had departed: whence they were said to be *conclamati*. By *mortuo* we are to understand the inexorable spirit of Nausistrata. Donatus and others think

these words are addressed to the spectators, intimating that Chremes had been terrified to death: and they support this opinion by vs. 37.

27. *Tua . . . tuo.* These are put for *tui*. Comp. *Heaut.* ii. 3. 66. — 30. *Ea mortem obiit, e medio abiit.* Demipho dwells upon this circumstance, repeating it, as upon this his hopes of being able to bring about a reconciliation chiefly depended. And here we ought to observe how judiciously the poet has conducted his plot, in contriving to remove the Lemnian wife out of the way. For had she been still alive, it must have proved an insurmountable obstacle to the reconciling of the several parties. — *Qui fuit in re hac scrupulus.* "Who was the only grievance in this matter." *Qui* here properly agrees with *scrupulus*. — 31. *Ut alia tua sunt facta.* "As is your wonted goodness." Comp. v. 3. 1. — 32. *Cupio misera, &c.* "Alas! I wish my miseries might end here!" Comp. *Adelph.* iii. 4. 63. Others render it, "I wish his vices might end here." Ruhnken maintains the former, and Schmieder the latter interpretation. Madame Dacier gives it quite a different turn: *Je veux rompre avec lui pour toujours.* — 33. *Sed qui sperem?* "But how can I hope for such a change?" — 34. *Senectus si verecundos facit?* "If age makes men modest?" — 36. *Quid mi affers?* "What proof do you bring me," &c.

37. *Exequias Cremeti, &c.* "Whoever would attend the funeral of Chremes, now's the time!" What creates the drollery of this speech is, that Phormio here makes use of the same terms which it was customary to use at the proclamation of a funeral: of which the usual formula was this: *L. TITIVS VIXIT. L. TITIO EXEQUIAS IRE CUI COMMODUM EST. HEM! TEMPUS EST. OLLUS ECFERTOR.* Comp. *Sil.* Ital. xv. 394. — 38. *Sic dabo.* Supply *malum*. A formula of insolent threatening; "Thus will I serve him." Comp. *Plaut. Menæch.* iv. 2. 40. Phormio triumphs in the success of his scheme. He imagines himself invincible, and talks in the genuine style of a vain parasite, conceited of his own wit, and who imagines himself an over-match for every body. — 39. *Faxo eum tali maclatum.* "I will heap the same misfortunes on him." This manner of speaking is very familiar to Plautus. *Mactare*, in its proper and original signification, is equivalent to *magis augere*. It is thus Horace uses it, *Sat.* i. 2. 31. Hence we meet with the phrase *mactare Deos hostia*, both in Plautus and Cicero. So also *mactare honoribus*, "to heap honours upon." It afterwards signified "to immolate," or "sacrifice;" and thence "to slay." Colman's translation of this passage is: "He shall fall a victim to me." For the construction of *faxo maclatum* see *Adelph.* v. 9. 34. — 41. *Habet hæc, &c.* "She has something now to din into his ears," &c.

42. *At meo merito, credo.* "I have deserved it, forsooth!" *At credo* is often used ironically, as here. — 44. *Minime gentium.* "Not at all." Comp. *Eun.* iv. 1. 11. — 45. *Quando jam, &c.* Simonides: *Τὸ γὰρ γεγεννημένον οὐκ ἔτ' ἀρρήκτον ἔσται.* — 47. *Enimvero, priusquam, &c.* [*Phormio aside:*] "Really, before she grants this pardon, I must secure myself and Phædrria." Comp. *Heaut.* v. 2. 8. — 51. *Hem! quid ais?* [*Chremes, angrily:*] "How! what say you?" — 53. *Nil pudere?* "Are you not ashamed?" For this use of the infinitive see ii. 1. 3. — *Quo ore illum objurgabis?* Comp. *Heaut.* iv. 3. 22; Juvenal, xiv. 56. — 57. *Mulier sapiens es.* Bentley reads:

DE. *Mulier sapiens es, Nausistrata.*

NA. *Satin' tibi est, Chreme?* CH. *Immo vero, &c.*

but without authority. — 58. *Pulchre discedo.* Comp. *Adelph.* v. 9. 22. — 62. *Benigne dicis.* “I thank you.” Comp. *Adelph.* v. 4. 24. — 63. *Quod.* For *propter quod.* — 66. *Jam hic faxo aderit.* Comp. ii. 1. 78. — *Vos valet et plaudite.* See the last note on the *Andria*, p. 291.

These three last scenes, says Madame Dacier, are perhaps the most beautiful of any in the *Phormio*; yet Guyetus has declared such a cruel war against them, that he cuts them off at one stroke, without giving quarter to so much as a single verse: but it is impossible not to say, that this is rather the disgust of a sick man, than the wholesome delicacy of a judicious critic.

EXCURSUSES.

EXCURSUS I.

“THE principal circumstances necessary to be mentioned, for the better illustration of these Comedies, are those relative to the representation. Some, says Echard, object, that in the beginning of many scenes, two actors enter the stage, and talk to themselves a considerable time before they see or know one another; which is neither probable nor natural.—They that object to this, do not consider the difference between our small scanty stage and the large magnificent Roman theatres. Their stage was sixty yards wide in front; their scenes so many streets meeting together, with by-lanes, rows, and alleys; so that two actors coming down two distinct streets or lanes, could not be seen by each other, though the spectators might see both; and sometimes, if they did see each other, they could not well distinguish faces at sixty yards’ distance. Besides, on several accounts, it might well be supposed, when an actor entered the stage, out of some house, he might take a turn or two under the porticoes, usual at that time, about his door, and not observe another actor on the other side of the stage.

“As to the habits of the actors, it is plain from Donatus, as well as the reason of the thing, that they were in general suited, according to the custom of the times and country, to the sex, age, and condition of the several characters. Some particulars, however, in their dress very essentially distinguish the ancient players from those on any modern stage, viz. the buskin, the sock, and the mask. The buskin was a kind of high-heeled boot, worn only by the tragedians; as the sock was a kind of sandal peculiar to the actors in comedy. Every player wore a mask, which enclosed the whole head, and had false hair fastened to it, agreeable to the visage and complexion of the forepart. The mask was called *persona*, from *personare*, “to sound through,” being so formed as to enlarge the voice, and convey it to a great distance; a contrivance which the vast extent of the ancient theatres rendered extremely necessary. For the same reasons the features portrayed on the vizor were so much aggravated beyond the proportion of those drawn by the hand of nature. It must be confessed, that in these instances the moderns have infinitely the advantage; and that, by contracting the dimensions of their theatres, although they have a good deal abated the magnificence of the spectacle, they have been able to

approach much nearer to the truth and simplicity of theatrical representation.

“The ancient Drama was indeed, as a spectacle, extremely different from the modern; and, on the stage, approaching nearer to the genius of our Opera, than Tragedy or Comedy; which circumstance, if duly considered, might have prevented a deal of idle disputation concerning the propriety of a Chorus. The ancient plays, it is certain, were accompanied with music. Aristotle mentions music as one of the parts of Tragedy; and we know from Horace, that the alterations in the drama, music and decorations, kept pace with each other; and that in process of time, as the Roman theatres were enlarged, their music also became more rich and full.

Tibia non, ut nunc, orichalco vineta, tubæque

Æmula, &c.

EPIST. AD PISONES, 202.

‘Nor was the flute at first with silver bound,
Nor rival’d emulous the trumpet’s sound:
Few were its notes, its form was simply plain;
Yet not unuseful was its feeble strain
To aid the Chorus, and their songs to raise;
Filling the little theatre with ease:
To which a thin and pious audience came,
Of frugal manners, and unsullied fame.

But when victorious Rome enlarged her state,
And broader walls enclos’d th’ imperial seat,
Soon, as with wine, grown dissolutely gay,
Without restraint she cheer’d the festal day;
Then poesy in looser numbers mov’d,
And music in licentious tones improv’d:
Such ever is the taste when clown and wit,
Rustic and critic, fill the crowded pit.

He who before with modest art had play’d,
Now call’d in wanton movements to his aid,
Fill’d with luxurious tones the pleasing strain,
And drew along the stage a length of train:
And thus the lyre, once awfully severe,
Increas’d the strings, and sweeter charm’d the ear;
Thus poetry precipitately flow’d,
And with unwonted elocution glow’d;
Pour’d forth prophetic truth in awful strain,
Dark as the language of the Delphic fane.’—FRANCIS.

“In the above lines the two principal instruments in use in the theatre are mentioned,—*tibia*, “the flute,” and *fides*, “the lyre.” On so obscure a part of learning many doubts must necessarily have arisen but the most probable opinion seems to be, that the flute was employed to accompany the declamation or recitative, and the lyre was peculiar to the chorus: whence it happens, that in the plays of Terence, as appears from the titles, only the flutes were used; the chorus, which made a part of the old comedy, as well as tragedy, not being admitted into the new. The comic music was certainly much more familiar than the tragic; and, on comparing the several authorities on this

subject, it seems probable, that 'the scenic modulation,' as Quintilian calls it, in comedy, was a kind of easy chant, calculated to assist the actors in the declamation, and to throw out the voice with force, in order to fill their ample theatres. Indeed the same critic expressly tells us, that the declamation of the comic actors was nothing more than adding a certain theatrical grace to the manner of common conversation; not falling entirely into the ease of ordinary discourse, which would be inartificial, nor departing so far from nature as to lose the excellence of imitation. *Inst. Orat.* ii. 10.

"According to Donatus, the right-handed flutes were the proper accompaniments to comedies of a graver cast, and the left-handed to those of more pleasantry. Montfaucon (tom. iii. part 2. p. 342,) observes, that the flute took its original name, *tibia*, from being anciently made of 'the leg' of some animal, as of a horse, a dog, &c. He seems at a loss to conceive how a double flute could create an agreeable harmony, but believes it to have been even in more common use than the single; though he supposes that the two flutes were in fact separated, but that the several pipes of each joined in the mouth of the player. To this account he annexes the figure of a *choraules*, or chief minstrel, who holds in each hand a pipe without holes, much in the shape of a modern post-horn.

"In order to give as plain an idea as possible of the music to the ancient comedies, I subjoin the description of a plate containing three musical figures, published in an Italian treatise on the Theatrical Masks and Comic Figures of the Romans, by Francesco de Ficoroni. One figure is that of a female minstrel, playing on two flutes of *unequal length*; and is copied from a very ancient bas-relief in marble, preserved among the curious pieces of sculpture in the Farnese palace. The whole marble contains five figures, and represents a scene in the last act of the *Andria*, where Simo calls forth Dromo to carry off Davus to punishment. On one side Dromo, with a kind of knotted cord in his hand, which is raised in the air, and seems prepared to fall heavily on Davus, is hurrying him away. On the other side appears the enraged Simo, with Chremes endeavouring to moderate his anger, and in the middle the above-mentioned minstrel. The dress of the minstrel, although a female one, is exactly conformable to the description of the habit of the minstrel of Horace:

Traxitque vagus per pulpita vestem.

'And draws along the stage a length of train.'

On the marble she is turned towards the two slaves; and seems intending to keep time with Dromo's blows; or, as Ficoroni supposes, to exhilarate the spectators between the several blows.

"The second figure in Ficoroni's plate is that of a female, bearing two unequal flutes, and (as he supposes from her flowing hair being collected in a knot behind, as well as from a satyric mask, which in the original Cameo, whence the plate is taken, stands by her side) represents a minstrel employed in the satyric drama, a kind of serious pastoral, much in favour on the Roman stage, and of which Horace has spoken very largely. (*Epist. ad Pisones*, 220.) This figure seems to confirm the conjecture of Montfaucon, that the double flutes were in fact two distinct instruments, and that the pipes of each joined in the mouth of the minstrel.

"The third figure is copied from a mutilated marble containing a Greek inscription, ΚΑΤ. ΠΡΟ. ΙΖ. ΚΑΛ. ΑΠΡΙΑΙΩΝ, which inscription, as it records no name, nor bears any other mark of those used on funeral occasions, Ficoroni supposes to be intended to record some theatrical exhibition on the time there mentioned, which was seventeen days before the calends of April, being equal to our sixteenth of March, and the time of the celebration of the Liberalia, or games in honour of Bacchus, in ancient Rome.

"The flutes in the hands of the pastoral minstrel have but three stops, but that in the right-hand of the mutilated figure has seven; which confirms the observation of the learned Montfaucon, who tells us that the flute had at first three holes, but that they were afterwards increased to seven, and even to ten. In another part of Ficoroni's book is a figure, which seems to be that of a vain-glorious soldier—a very common character in the comedies of the ancients—singing to a minstrel playing on double flutes, which by their shape and size seem to have been those large trumpet-toned instruments in use in the days of Horace.

"As to the manner in which these flutes were used, Ficoroni observes from Diomedes the grammarian, that by flutes equal or unequal, was meant, that in soliloquy the minstrel blew only one pipe, and in dialogue both. The prefaces of Donatus to the several plays of our author do, I think, plainly overthrow this assertion; and on the same authority we may pronounce it to be pretty certain, that the soliloquies, like the airs in our opera, had more laboured accompaniments than the dialogue, or common recitative: for Donatus has informed us, *DIVERBIA histriones pronuntiabant; CANTICA vero temperabantur modis non a poëta, sed a perito artis musicæ factis*, &c. The import of this passage is explained by Diomedes, who tells us, that *Diverbia* signifies 'the Dialogue,' and *Cantica* 'the Soliloquies.' Of this technical sense of the word *Canticum*, after consulting and carefully comparing many other passages of Donatus, I am well convinced; though I confess I was not at all aware of it at first; nor, it is evident, was Madame Dacier, who has also, in her account of the music, in the notes to the *Andria*, mistaken the meaning of flutes equal or unequal, right-handed or left-handed, supposing them synonymous terms; whereas it is plain from Donatus, as well as from the title to that play, that it was acted to equal flutes, right-handed and left-handed; and that the right-handed signified those used in the more serious parts of the comedy, and the left-handed those used in the more pleasant.

"It appears also, from the lines above cited from Horace, that the minstrel did not content himself with playing on the flutes, but accompanied his music with some gesture suitable to the action of the scene. *Epist. ad Pis. 214.*

"Donatus has left us no explanation of the use of the *tibia pares* and *impares*. My friend Mr. Burney, a very ingenious master of music, conjectures, and, I think, very happily, that the equal flutes were flutes in *unison* with each other, and the unequal flutes, flutes in *octave* to each other: the octave resembling unity so much, that an uncultivated ear can scarcely distinguish between them; as is the case when a man and woman sing the same air or melody together, at which time it seems as if they were singing in unison, whereas the male voice moves an octave below that of the female. Now it is well known in harmonics,

by the division of a monochord, that two musical strings of the same matter, thickness, and tension, one being but half the length of the other, will be in octave. It is the same with two pipes: and the appearance of the equal and unequal flutes in antique representations, seems to confirm the conjecture of their being *unisons* and *octaves* to each other."—FROM COLMAN'S PREFACE.

For a History of the Greek and Latin Drama, see the Excursuses appended to Anthon's Horace.

EXCURSUS II.

ANDRIA, ii. 1. 1.—*Quid ais, Byrrhia, &c.*

"The two characters of Charinus and Byrrhia were not in the works of Menander, but were added to the fable by Terence, lest Philumena's being left without a husband, on the marriage of Pamphilus to Glycerium, should appear too tragical a circumstance."—DONATUS.

Madame Dacier, after transcribing this remark, adds, that it appears to her to be an observation of great importance to the theatre, and well worthy our attention. Important as this dramatic arcanum may be, it were to be wished that Terence had never found it out, or, at least, that he had not availed himself of it in the construction of the *Andria*. It is plain that the duplicity of the intrigue did not proceed from the imitation of Menander, since these characters, on which the double plot is founded, were not drawn from the Greek poet. Charinus and Byrrhia are indeed but poor counterparts, or faint shadows, of Pamphilus and Davus; and instead of adding life and vigour to the fable, rather damp its spirit, and stop the activity of its progress. As to the tragical circumstance of Philumena's having no husband, it seems something like the distress of Prince Prettyman, who thinks it a matter of indifference, whether he shall appear to be the son of a king or a fisherman, and is only uneasy lest he should be the son of nobody at all. I am much more inclined to the opinion of an ingenious French critic, Diderot, than to that of Donatus or Madame Dacier. His comment on this underplot is as follows: 'It is almost impossible to conduct two intrigues at a time, without weakening the interest of both. With what address has Terence interwoven the amours of Pamphilus and Charinus in the *Andria*! But has he done it without inconvenience? At the beginning of the second act, do we not seem to be entering upon a new piece? and does the fifth conclude in a very interesting manner?'

"It is but justice to Sir Richard Steele to confess, that he has conducted the under-plot in the *Conscious Lovers* in a much more artful and interesting manner than Terence in the *Andria*. The part which Myrtle sustains, though not wholly unexceptionable, especially in the last act, is more essential to the fable. His character also is more separated and distinguished from Bevil, than Charinus from Pamphilus, and serves to produce one of the best scenes in the play."

COLMAN.

EXCURSUS III.

(Communicated by T. A. Beck, Esq. of Esthwaite, near Hawkshead.)

EUNUCHUS, iii. 5. 41.—*Venisse clanculum per impluvium, &c.*

A great feature in the ancient house, as distinguished from the modern, was the internal court, *atrium cavædium*. It was usually surrounded with apartments, which, lighted from within, at first sight seem to have afforded little possibility of the domestic concerns of the family being overlooked by any one not included within the walls. But this was an advantage they did not really possess, as we may conclude from Plautus, *Mil. Gl.* ii. 3. 16. Seneca also speaks of the annoyance the neighbours were subject to from the disorderly luxury of late revellers. Gell's *Pompeiana*, Series i. 140.

This court, or *cavædium*, contained in its centre a shallow cistern, nearly square, termed *compluvium*, formed to receive the rain-water which fell from the roof; immediately above which, and corresponding in size with it, was the *impluvium*, an opening in the roof for the admission of light to the rooms arranged around the *cavædium*, and through which the water collected from the roof was discharged into the *compluvium*, and conveyed thence into other reservoirs for the use of the family.

The *impluvium* is directed by Vitruvius to be made not larger than a third part of the width of the *atrium*, nor less than a fourth: the length to be determined by that of the *atrium*. It was occasionally covered with purple curtains, so as to exclude the strong glare of the sun. See Pliny, *N. H.* xix. 1. The *compluvium* was sometimes a *piscina*, and contained fish, as a passage in Petronius proves. In superior houses it was furnished with a *jet d'eau*, and surrounded by columns of marble which supported the roof; and on one side of it was placed the altar of the domestic divinity. Gell's *Pomp.* Ser. i. and ii.

And here, in our author, Jupiter passes over the neighbouring roofs, and descends through the *impluvium* to Danaë; thereby avoiding the men's apartments, through whose court he must have passed, had he got into the house from the street. *Ibid.* Ser. i. 143.

EXCURSUS IV.

HEAUTON TIMORUMENOS, i. 1. 17.—*Fodere, aut arare, aut aliquid ferre.*

"This passage is of much greater consequence than is generally imagined, towards the understanding of the true intent and management of this play; for it is material to know what Menedemus is about when Chremes first accosts him; whether he is at work in the field, or is returning home, loaded with his tools. Two very learned men engaged in a very elaborate disputation upon this subject. If Menedemus is still at work, when Chremes first meets him, Terence would certainly have been guilty of a very gross impropriety in the conduct of his Comedy; or, as the scene never changes, Menedemus must necessarily be ever

present. Terence could never be so absurd as not to guard against falling into so gross an error. He not only takes care to acquaint us with the situation of Menedemus, but also with the hour of the day at which the piece commences; which is plainly marked out by these words, *aut aliquid ferre*, which decides the whole point in question. Menedemus having been at work all day, and being unable to see any longer, takes his tools on his back, and is making the best of his way home; Chremes at that very instant meets him near his own door, where the scene lies; the beginning of this play, therefore, is evidently towards the close of the day, when Menedemus had quitted his work.”—DACIER.

“There is certainly a great want of accuracy in this way of reasoning, with which Madame Dacier espouses Hedelin’s argument: for why, as Menage justly says, should the words *aut aliquid ferre* refer to the manner in which Menedemus was then actually employed, more than the other words, *fodere*, *aut arare*? or if they were so interpreted, still they must be applied to his carrying burdens in the course of his laborious occupations, while at work in the fields. One word of marginal direction, setting down the pantomime of the scene, according to Diderot’s plan, would have solved all our doubts on this head. On the whole, Menage, I think, fails in his proofs that Menedemus is actually at work, though he labours at that point exceedingly: and Hedelin is manifestly wrong in maintaining that the scene lies within the city of Athens. One of the principal objections urged by Hedelin, and referred to by Madame Dacier in the above note, to the poet’s having intended to exhibit Menedemus actually at work when Chremes accosts him, is, that the scene evidently lies between both their houses. Were the scene laid in town, as Hedelin contends, indeed, it could not be; but if in the country adjacent, as Dacier agrees with Menage, why might not Menedemus be at work on a piece of ground lying between the two houses? It is natural enough that the sight of Menedemus thus employed might urge Chremes to presume, under the privilege of good neighbourhood, to speak to him. There is a brevity and sullenness also in the answers of Menedemus, that seems in character for a man employed, and unwilling to be interrupted, though he relents by degrees, and reluctantly suffers Chremes to force his tools from him. His being at work, too, forms a kind of theatrical picture on the opening of the piece.—These, I think, are the strongest arguments, deduced from the scene itself, which can be urged in behalf of the notion of Menedemus being exhibited as at work on his farm; and some of them, I think, appear weighty and plausible: but a further examination with an attention to the conduct of the rest of the piece, determined me to the contrary opinion. At the end of the scene, it is evident that Menedemus quits the stage, and enters his own house. It cannot be said, that he is prevailed on to desist from his labour by the arguments of Chremes; since he will not even accept the invitation to supper, lest it should afford him a respite from his misery. It is plain, therefore, I think, that Terence meant to open the first act with the close of day, together with the labours of Menedemus: as he begins the third act with the break of day, and the coming forth of Menedemus, to return to his toils and self-punishment.”—COLMAN.

EXCURSUS V.

HEAUTON TIMORUMENOS, iii. 1. 1. — *Luciscit hoc jam, &c.*

“It is beyond all doubt that this play was acted at two different and distinct times; the first two acts at night, after sunset; and the three remaining acts, the next morning, at break of day: the time between the second and third act was taken up with the carousal and supper, given by Chremes. Menander, upon account of the feasts then celebrating, had a right to divide this comedy in this manner: Terence took the same liberty, and with the same justice, since his plays were represented at Rome upon the like solemn occasions. Eugraphius, who wrote notes upon this comedy, was of opinion that this method was without precedent; but he is mistaken. Aristophanes did the very same thing: the first two acts of his *Plutus* were performed in the evening, the remaining three early the next morning; and the time between the second and third act is employed by Plutus in paying a visit to the temple of Æsculapius, where he passes the whole night. If we could precisely tell the hour at which Aristophanes opens his play, we should undoubtedly find he had not transgressed the unity of the time (twelve hours) which is requisite in dramatic pieces. It is at least certain, that Terence has not exceeded it here; and that he is as exact in this particular as in every other. The play begins a little after eight at night. The two first acts do not last above two hours; they then go to supper: this makes an interval of six or seven hours. The third act begins at break of day, as Terence has taken care to point out, *luciscit hoc jam*. So that the three acts, which could not last three hours, must have ended about seven in the morning. But what is chiefly remarkable is, that this interval is interwoven with the subject matter of the play, as well as it is in Aristophanes. Chremes, during that time, observes the freedoms which pass between Clitipho and Bacchis; and this creates great part of the business of the third act. The critics were little attentive to this, when they cried out *vasta et hians et inanis comœdia est*, ‘there is a void, a gap, an emptiness in this comedy:’ which is far, very far, from being true; for what they call so, has a very material connexion with the play, and may be said to be almost the very ground-work of it. Had Terence divided it so that this interval had not entered into the subject, it would, indeed, have been ridiculous and insupportable. Were we to act one of Moliere’s plays thus by piece-meal, the beginning to-night, and the end to-morrow morning, every body would laugh at the partition; but Terence and Menander, who were perfect masters of the drama, attempted it with success. And indeed it might even now-a-days be done with propriety, nay, would become necessary, provided it could be executed with equal judgment and address.”—DACIER.

“The idea of the above note, as well as of several others of Madame Dacier, was first suggested by Scaliger, who, in the sixth book of his *Poetics*, first broached the notion of this division of the comedy in representation, in order to vindicate our author from the imputation of having left an unwarrantable chasm between the second and third acts. And it is something whimsical, that this great critic, after having depreciated our author’s merit in the gross, more than any of his predecessors, should take it into his head to justify him against every objection that

had been made to any particular passage in his works. But though Scaliger was ever dogmatical and positive in his opinion, yet that opinion was not always incontrovertible. In the present instance I am so far from assenting to Madame Dacier, that the fact is 'beyond all doubt,' that I will venture to say there is not the least ground for such an assertion. Donatus, who mentions this play in his preface to the *Phormio*, does not afford the least colour to such an argument; nor do I believe there is any more countenance given to it by the scholiasts on Aristophanes: whose comedies it would be an extremely difficult task to reconcile to an agreement with the *unities*.

"One of the chief points in dispute between Hedelin and Menage, about this comedy, relates to this interval; and great part of the controversy turns upon a very obscure and uncertain part of literature, viz. whether the Athenian month Anthesterion be agreeable to our April, or January. Both agree that a night elapses between the second and third act; but Hedelin, who is followed by Madame Dacier in the above note, contends, that according to the time of the year, and circumstance of the piece, it is an interval of six or seven hours, which Menage extends to thirteen or fourteen. Each of them lays out a deal of learning on this question, but in my mind to very little purpose. It is agreed on all hands, that a whole night certainly passes; and the spectator has not time to enter into a minute disquisition, whether 'tis in June or December; nor indeed could any thing so directly tend to make the observation of the unities appear ridiculous, as such a trifling consideration.—As to what Madame Dacier says of this interval's being interwoven with the subject, and of the supposed employments of the characters, in their absence from the stage, being made conducive to the fable, it is perfectly just; and every skilful play-wright should contrive his intervals with the like art. But to fill up these chasms by occupying the audience also in the same manner, is, I think, a more curious device than any in the *Rehearsal*. Madame Dacier herself could not be insensible of the difficulty, and confesses that a play of Moliere, so divided in the representation, would appear very ridiculous; yet is willing to imagine that even a modern drama might be thus exhibited with propriety. Let us suppose, therefore, that, at the first opening of the theatre in the Haymarket, Sir John Vanburgh had written a comedy, in which he had introduced a masquerade at the end of the second act. The spectators assemble—two acts are played—then comes the masquerade; and the spectators, in order to fill up the interval, slip on their dominos, game, drink, dance, and intrigue till day-light. With what appetite would they return to the representation of the last three acts? However such a partition might be received at Rome or Athens, I think it would never go down at Paris or London: and, were it not for the example of Madame Dacier, I should imagine that even the most rigid French critic would think it more reasonable to be wafted from shore to shore by Shakespeare's *Chorus*, than to adopt this extraordinary method of preserving the unities."—COLMAN.

EXCURSUS VI.

HEAUTON TIMORUMENOS, v. 5. 22.—*Perplacet. &c.*

“Terence’s comedy of the *Heauton Timorumenos* is, from the beginning to the end, a perfect picture of human life ; but I did not observe in the whole one passage that could raise a laugh.”—*Spectator*, No. 502.

“The idea of this drama (meaning comedy) is much enlarged beyond what it was in Aristotle’s time, who defines it to be ‘an imitation of light and trivial actions,’ provoking ridicule. His notion was taken from the state and practice of the Athenian stage ; that is, from the old or middle comedy, which answers to this description. The great revolution, which the introduction of the new comedy made in the drama, did not happen till afterwards. This proposed for its object, in general, the actions and characters of ordinary life ; which are not, of necessity, ridiculous, but, as appears to every observer, of a mixed kind, serious as well as ludicrous, and, within their proper sphere of influence, not unfrequently even important. This kind of imitation, therefore, now admits the serious ; and its scenes, even without the least mixture of pleasantry, are entirely comic. Though the common run of laughers in our theatre are so little aware of the extension of this province, that I should scarcely have hazarded the observation but for the authority of Terence, who has confessedly very little of the pleasant in his drama. Nay, one of the most admired of his comedies has the gravity, and, in some places, the solemnity of tragedy itself.”—HURD, *Dissertation on the Drama*.

“Terence, whether impelled by his native humour, or determined by his truer taste, mixed so little of the ridiculous in his comedy, as plainly shows it might, in his opinion, subsist entirely without it.”—*Ibid.*

“In the passages selected from the ingenious and learned critic last cited, are these four positions. First, that Aristotle, who founded his notion of comedy on the *Margites* of Homer, as he did that of tragedy on the *Iliad*, had not so enlarged an idea of that kind of drama as we have at this time, or as was entertained by the authors of the new comedy. Secondly, that this kind of imitation, even without ‘the least mixture of pleasantry,’ is entirely comic. Thirdly, that comedy might, in the opinion of Terence, ‘subsist entirely without the ridiculous.’ And fourthly, that the *Heauton Timorumenos* has the gravity of tragedy itself.”

“The two first positions concerning Aristotle’s idea of this kind of imitation, and the genius of comedy itself, it is not necessary to examine at present ; and indeed they are questions of too extensive a nature to be agitated in a fugitive note. But in regard to the two last positions, with all due deference to the learned critic, I will venture to assert, that the authority of Terence cannot be fairly pleaded in confirmation of the doctrine, that comedy may ‘subsist without the least mixture of the pleasant or ridiculous.’ Terence, says the French critic, *fait rire au dedans, et Plaute au dehors*. The humour of Terence is, indeed, of a more chaste and delicate complexion than that of Plautus, Jonson, or Moliere. There are also, it is true, many grave and affecting passages in his plays, which Horace in his rule of

*Interdum tamen et vocem Comœdia tollit,
Iratusque Chremes tumido delitigat ore ;*

and even 'the common run of laughers in our theatre,' allow and applaud in our gayest comedies. I cannot, however, think that he ever trespasses on the severity or solemnity of tragedy: nor can I think that there are not touches of humour in every one of his plays which he has left behind him; some humour of dialogue, more of character, and still more of comic situation, necessarily resulting from the artful texture of his pieces. The *Andria*, *Eunuchus*, *Adelphi*, and *Phormio*, especially the second and fourth, are confessedly pleasant comedies; and the *Eunuchus*, in particular, the most favourite entertainment of the Roman theatre. Instances of humour have been produced by the ingenious critic himself, even from the *Heauton Timorumenos*. As to the present comedy (the *Heauton Timorumenos*), I should imagine that a man, with much less mercury in his composition than Sir Richard Steele, might have met with more than one or two passages in it, that would raise a laugh. Terence indeed does not, like the player-clowns mentioned by Shakespeare's *Hamlet*, 'set on the spectators to laugh, though in the mean time some necessary question of the play be to be considered.' He never starts from the subject merely to indulge himself in pleasantries, like Plautus, and even Moliere, for whole scenes together. His humour always arises from the occasion, and flows from him in the natural course of the fable; in which he not only does not admit idle scenes, but scarcely a speech that is not immediately conducive to the business of the drama. His humour, therefore, must necessarily lie close and compact, and requires the constant attention of the reader to the incidents that produce it; on which dramatic humour often in great measure depends, and would, therefore, of course unfold itself in the representation, when those incidents were thrown into action. In the present comedy, the character of Syrus, bating the description in the second act, must be allowed to be wholly comic; and that of Chremes still more so. The conduct of the third and fourth acts is happily contrived for the production of mirth; and the situation of the two old men in the first scene of the fifth act is very pleasantly imagined. The deep distress of Menedemus, with which the play opens, makes but a very inconsiderable part of Terence's comedy; and I am apt to think, as I have before hinted in another place, that the *Heauton Timorumenos* of Menander was a more capital and interesting character. As our poet has contrived, the self-punishment of Menedemus ends as soon as the play begins. The son returns in the very second scene; and the chief cause of the grief of Menedemus being removed, other incidents, and those of the most comic cast too, are worked into the play; which, in relation to the subject of it, might perhaps, with more propriety, have been entitled '*The Fathers*.' I cannot, therefore, notwithstanding the pathos and simplicity of the first scene, agree, 'that this comedy has the gravity of tragedy itself.' —COLMAN.

EXCURSUS VII.

ADELPHI, v. 9. 27. — *Quæ res tam repente, &c.*

"I would have characters separated from each other; but I must own that a direct contrast displeases me.

"But the most sure method to spoil a play, and to render it quite insupportable, would be to multiply such contrasts.

"See what would be the result of these antitheses! I call them antitheses; for the contrast of character is, in the plan of the drama, what that figure is in conversation. It is happy; but it must be used with moderation; and in the elevated style totally excluded.

"What is the most common state of society—that where characters are contrasted, or where they are wholly different?

"What is the intention of contrast in character? Doubtless to render one of the two more striking; but that effect can only be obtained where they both appear together. What a monotony will this create in the dialogue! What a constraint will it impose on the conduct of the fable! How can I attend to the natural chain of events, and proper succession of scenes, if I am engaged by the necessity of always bringing the two opposite characters together? How often will it happen, that the contrast will require one scene, and the true course of the fable another!

"Besides, if the two contrasted characters are both drawn with equal force, the intention of the drama will be rendered equivocal. To conceive the whole force of this reasoning, open the *Adelphi* of Terence. There you will see two brothers contrasted, both drawn with equal force; and you may challenge the most subtle critic to tell you which is the principal character, Micio or Demea. If he venture to pronounce before the last scene, he will find to his astonishment, that he whom he has taken, during five acts, for a man of sense, is a fool; and that he whom he has taken for a fool, may be a very sensible man.

"One would suppose at the beginning of the fifth act, that the author, embarrassed by the contrast which he had established, was obliged to abandon this design, and to turn the interest of his play topsy-turvy. But what is the consequence? That we no longer know which side to take; and after having been all along for Micio, and against Demea, we conclude without knowing whether we are for one or the other. One would almost desire a third father to preserve the golden mean between the two characters, and to point out the faults of each of them."—
DIDEROT.

EXCURSUS VIII.

ADELPHI, v. 9. 40. — *Habeat : in istac finem faciat.*

"It has been said that *L'Ecole des Maris*, ("The School for Husbands,") was a copy of the *Adelphi* of Terence: if so, Moliere deserves more praise for having brought the taste of ancient Rome into France, than reproach for having stolen his play. But the *Adelphi* furnished nothing more than the bare idea of *L'Ecole des Maris*. There are in the *Adelphi* two old men of opposite humours, who give, each of them, a different education to the children they educate; and there are, in like manner, in *L'Ecole des Maris*, two guardians, of which one is severe, and the other indulgent: there lies the whole resemblance. There is scarcely any intrigue in the *Adelphi*; that of *L'Ecole des Maris* is delicate, interesting, and comic. One of the women in Terence's piece, who ought to be the principal character, is never seen, or heard, except at her accouchement. The Isabelle of Moliere is almost for ever on the stage, full of grace and spirit; and sometimes mingles a decency, even in the tricks which she plays her guardian. There is no

probability in the catastrophe of the *Adelphi*: it is not in nature, that a morose, severe, covetous old fellow of sixty should become all at once gay, complaisant, and liberal. The catastrophe of *L'Ecole des Maris* is the best of all the pieces of Moliere. It is probable, natural, grounded on the plot; and, what is of full as much consequence, extremely comic. The style of Terence is pure and sententious, but a little cold, as Cæsar, who excelled in all, has reproached him. The style of Moliere in this piece is more chaste than in any of his others. The French author almost equals the purity of the diction of Terence; and goes far beyond him in the intrigue, the character, the catastrophe, and humour."—VOLTAIRE, *Contes de Guillaume Vadé*.

"It is impossible for any reader, who is come fresh from the perusal of the *Adelphi* of Terence, and *L'Ecole des Maris* of Moliere, to acquiesce in the above decision; and I would venture to appeal from Voltaire to any member of the French Academy, for a reversal of it. The reputation of Moliere has taken too deep root to be rendered more flourishing by blasting that of Terence; nor can such an attempt ever be made with a worse grace, than when the imitation is blindly preferred to the original. Moliere, so far from having taken only the idea of his piece from the *Adelphi*, has translated some passages almost literally; and the latter part of the second scene of *L'Ecole des Maris* is a very close imitation of one in the fourth act of the *Adelphi*.

"In point of fable, I make no scruple to prefer the comedy of Terence to that of Moliere. The intrigue of the first four acts of the *Adelphi* is more artfully conducted than that of any other of Terence's pieces. In the *Andria*, were all the episode of Charinus to be omitted, the play would be the better for it. In the *Eunuchus*, there is a lameness in the catastrophe, and the conclusion of Thraso's business in the last scene becomes episodical. In the *Heauton Timorumenos*, the intrigue in a manner ends with the third act. In the *Phormio*, the loves of Antipho and Phædria have no further relation to each other, than that Phormio is used as an engine in both. But in the play before us, the interest which Æschinus takes in Ctesipho's affairs, combines their several amours so naturally, that they reciprocally put each other in motion.

"I cannot think the fable of *L'Ecole des Maris* quite so happy. In Terence we see a good-humoured uncle adopting one of his nephews, while the other lad remains under the tuition of the severe father. This is natural enough; but in Moliere we have two young women left, by their father's will, as the intended wives of their antiquated guardians. Is there not some absurdity in such an idea? Micio and Demea are confessedly the archetypes of Ariste and Sganarelle; but, in my mind, infinitely superior, and exhibited in a greater variety of situations; nor do the two sisters, Isabelle and Léonor, play into each other's hands like Æschinus and Ctesipho. In the *Adelphi*, the business and the play open together; in Moliere the first scene is a mere conversation-piece. In Moliere the plot is thin, and seems to have been calculated for the intrigue of a *petite pièce*, and the circumstance of Isabelle's embracing Sganarelle, and giving her hand to Valere, is purely farcical. In Terence the fable is more important, and the incidents naturally unfold themselves one after another; and the manner in which Demea gradually arrives at the knowledge of them is ex-

tremely artful and comic. What then is intrigue? If it be the dramatic narration of a story, so laid out as to produce pleasant situations, I will not scruple to pronounce, that there is more intrigue in the *Adelphi* than in *L'Ecole des Maris*. The reader has already seen several strictures on the fifth act, but the particular objection made by Voltaire to the catastrophe is founded on a mistake: the complaisance, gaiety, and liberality of Demea being merely assumed, and his awkwardness in affecting those qualities full as comic as the admired catastrophe of *L'Ecole des Maris*; which being produced in a forced manner by the disguise of Isabelle, and the broad cheat put upon Sganarelle before his face, is certainly deficient in the probability necessary to the incidents of legitimate Comedy. — It is not without reluctance that I have been drawn into an examination of the comparative merits of these two excellent pieces: nor do I think there is in general a more invidious method of extolling one writer, than by depreciating the productions of another.

“Baron, the author of the *Andrienne*, has also written a comedy, called *L'Ecole des Pères*, ('The School for Fathers,') built on this play of Terence. The piece opens with a very elegant, though pretty close version, of the first act of the *Adelphi*; but on the whole, I think this attempt less happy than his first. The bringing of Clarice and Pamphile on the stage has no better effect, than his introduction of Glicerie in the *Andrienne*. Telamon and Alcée are drawn with neither the strength nor delicacy of Micio and Demea; and the old man's change of character in the fifth act is neither rejected nor retained, but rather mangled and deformed. On the whole, it were to be wished that Baron had adhered still more closely to Terence, or, like Moliere, deviated still further from him: for, as the play now stands, his attention to the Roman poet seems to have thrown a constraint on his genius, and taken off the air of an original; while his alterations have rendered *L'Ecole des Pères* but a lame imitation and imperfect image of the *Adelphi* of Terence.

“In our own language, the *Squire of Alsatia*, of Shadwell, is also founded on this play. But the muse of White Friars has but little right to the praises due to that of Athens and Rome. Shadwell's play, though drawn from so pure a source, is rather a farce of five acts than a comedy; nor has it the least comparative merit, either in the plan or execution, except in the intention to give the character of Ctesipho more at large than it is drawn in the original.”—COLMAN.

EXCURSUS IX.

HECYRA. Second Prologue, vs. 49. — *Pretio emtas meo*. “Bought at my expense.”

“These words I have rendered literally, though there is a great dispute among commentators concerning them. Donatus, and after him Madame Dacier, explain *pretio* by *æstimatione pretii*, importing that Ambivius valued the play when the *Ædiles* were to purchase it. Madame Dacier therefore supposes the case to be thus: When the *ædiles* had a mind to purchase a copy for the stage, they gave it to the master of the company to peruse, and set a price upon it. If it failed, the master was bound to return the money to the magistrates;

which made it the interest of the actors to support the piece, as the loss, if it was rejected, fell upon themselves.— This, it must be owned, is ingenious, but has nothing to support it but conjecture. We are entirely unacquainted with the nature of these transactions between the ædiles, players, and poet, and therefore cannot pronounce with certainty about them. Besides, I believe it will be hard to find an instance where *pretium* is put for *æstimatio pretii*: I am therefore more inclined to think that on some occasions the ædiles, and on others the master of the company, bought the play, of which last kind was the purchase of the *Hecyra*. But how, in either case, if it was not received by the public, the poet could claim a right to the second sale, as is mentioned in the first prologue, is a matter not easily determined at this distance of time.”—PATRICK.

“Madame Dacier’s reasoning on this dark point of theatrical history is certainly inconclusive, not only for want of proof, but because no method of *settling the assize* of plays could be more unworthy the magistrate, more detrimental to authors, or more hurtful to the credit of the stage; for if the actor was to abide by the loss, his interest would incline him to set the very lowest value on the piece.— Taking the whole prologue together, may not one conjecture that the first time a play was exhibited, it was purchased, as is mentioned in other prologues, by the ædiles; but if it failed, or, for the sake of gladiators and rope-dancers, was then refused a hearing, the poet had a right to withdraw his piece without returning the copy-money; and if it was brought on again by the manager, it was at his own hazard and expense? This conjecture explains the passage in the first prologue concerning a second sale, and gives an additional force to every thing urged by Ambivius in the second; in which, supposing the actor to be speaking to the audience concerning a theatrical usage with which they were all familiarly acquainted, the whole obscurity of both the prologues vanishes. We immediately comprehend the manner of his revival of the plays of Cæcilius, and see how essentially his interest is concerned in the representation of this of Terence. It gives us also a very high opinion of the penetration and humanity of Ambivius.”—COLMAN.

EXCURSUS X.

HECYRA, iii. 3. 1. — *Nequeo mearum rerum, &c.*

“It is observed by the Rev. Dr. Joseph Warton, in his judicious critical papers in the *Adventurer*, that ‘Terence superabounds in soliloquies; and that nothing can be more inartificial, or improper, than the manner in which he has introduced them:’ and we may add to this observation, that there is no play of Terence in which he has so much transgressed that way, as in the *Hecyra*. The present long soliloquy is a most flagrant instance of want of art and propriety. There are in it many affecting touches, and it informs us, at a proper period, of a very important part of the fable; though Mons. Diderot thinks that the return of Pamphilus would have been infinitely more interesting, if this discovery had been made before. The same ingenious French writer lays it down as a rule, without exception, that a soliloquy is an interval of repose in the action, and of agitation in the character. This rule, I believe, ought to be most commonly observed

in writing soliloquies : but the fact is directly opposite in the soliloquy now before us. The plot proceeds; and the action is carried on by the worst method possible, that of converting one of the personages into a kind of chorus, interpreting between the poet and the audience, like Hamlet to Ophelia. The agitation of Pamphilus also is very different from that of Othello. It does not consist, as it ought in nature to have done, merely of deliberation and passion ; but he enters into a minute detail, and repeats methodically every circumstance supposed to have passed within. How much more dramatic would it have been, to have had his better reflections interrupted by the intervention of Myrrhina ; which would have given the poet an opportunity of throwing that narrative part of the soliloquy into an affecting scene ! I cannot help thinking, that the tedious length of this ill-timed soliloquy, together with the want of vivacity in the first and last acts, was the chief reason of the low reputation of this piece among the critics of antiquity.”—COLMAN.

EXCURSUS XI.

HECYRA, v. 3. 33. — *Inde'st cognitio facta, &c.*

“It is not sufficient, oh thou writer of comedy, to have said in your plan, *I will introduce a young man but weakly attached to a courtesan ; he shall quit her ; shall marry, and be fond of his wife ; the wife shall be amiable, and her husband promise himself a happy life with her, &c. I must have a good mother-in-law, and a courtesan of sentiment, &c.* Very well : courage ! Go on—huddle strange circumstances one upon another : with all my heart. Your fable will be wonderful, I allow. But do not forget, that you must redeem all this marvellous in your plot, by a multitude of common incidents that atone for it, and give it an air of probability.”—DIDEROT.

“The above extract from Mons. Diderot's *Essay on Dramatic Poetry* is a very elegant compliment to the genius of our poet, and the art displayed in the play before us. The outline of the fable is undoubtedly beautiful ; but on the whole, I cannot think that outline so well filled as might be expected from the master hand of Terence. There are many circumstances happily contrived to create an agreeable perplexity ; but in other parts of the piece there prevails an uncommon coldness and want of spirit. The same ingenious French critic has a very fine passage in the Essay above mentioned. ‘Although,’ says he, ‘the quickness of the movement varies according to the different species of the drama, yet the action always proceeds. It does not stop even between the acts. ’Tis a mass loosened from the top of a rock: its velocity increases in proportion to its descent, and it bounds from place to place according to the obstacles which it meets with in its way.’—According to this comparison, which is, I think, as just as it is beautiful, what shall we say to the first act of this comedy ? Instead of a mass falling from a rock, it seems an unwieldy mass which can with difficulty be heaved from the ground : or, to change the allusion, the poet treats his fable as the Savoyards do a clock-work figure, which they are obliged to wind up before they can set it in motion.—And then, of what does the last act consist ? All the materials which should compose it, are exhausted in the interval supposed

to pass between that act and the fourth; a fault which dramatic writers, of inferior genius to Terence, are very apt to fall into. But surely there cannot be an error more fatal to the catastrophe of a piece, nor any fault more fatal to the piece itself, than an inanimate catastrophe: 'for if,' as continues Mons. Diderot, 'the above comparison be just—if it be true, that there will be so much less of discourse as there is more of action—there ought to be more dialogue than incident in the former acts, and more incident than dialogue in the latter.'"—COLMAN.

EXCURSUS XII.

HECYRA, v. 4. 40. — *Plaudite.*

"Terence had recourse to the expedient of double plots. And this, I suppose, is what gained him the reputation of being the most artificial writer for the stage. The *Hecyra* is the only one of his comedies of the true ancient cast. And we know how it came off in the representation; that ill success, and the simplicity of its conduct, have continued to draw upon it the same unfavourable treatment from the critics to this day, who constantly speak of it as much inferior to the rest; whereas, for the genuine beauty of dramatic design, and the observance, after the ancient Greek manner, of the nice dependency and coherence of the fable, throughout, it is indisputably, to every reader of true taste, the most masterly and exquisite of the whole collection."—HURD, *Notes on Horace's Epistles.*

"Though I would not attempt to justify the town-critics of the days of Terence, who passed a sentence of absolute condemnation on this comedy, yet I cannot think that it failed merely for want of duplicity of intrigue; nor that the critics of Horace's time esteemed Terence the most artificial writer for the stage, only because he combined two stories into one. May we not, at this day, speak of the uncommon art of Terence in the preparation of his incidents, and conduct of his fable, without being supposed to imply a particular commendation of his double plots? and may we not allow the beauty of design in writing on a single plot; and yet at the same time discover so many capital defects in the conduct of a particular piece, as may reduce it to a much lower standard of merit than that of other comedies constructed on a less correct model? Voltaire very justly observes, in his *Letters on our Nation*, that the love-episode in Addison's *Cato* throws a languor on the whole piece. The theatre affords a constant evidence of the same fact in Nahum Tate's alteration of *King Lear*; and, to instance rather in comedy, the *Andria* of our author would be much better without the story of Charinus. Interesting incidents, however, there must be, or insipidity will ensue; unless the attention be diverted from examining the plot, by buffoonery; which is as vicious in the manners of comedy, as pantomime changes in the fable. Terence, whose taste was abhorrent from ribaldry, has, I think, in this play, suffered the interest of his piece to languish; and if there be any just observation in the preceding remarks, there is a lameness, notwithstanding the simplicity, in the conduct of the fable. The first act, being entirely consumed in narration, is very inartificial, and, what is still worse, redundant: the discovery of the main incident is

made in the most uninteresting manner, by a long soliloquy in the third act; and the catastrophe itself is managed in the same cold manner, by another long soliloquy; the incidents that should have filled the fifth act, being injudiciously precluded by what is supposed to pass in the preceding interval. — In point of character, also, the *Hecyra* has much less merit than the rest of our author's pieces. Laches and Phidippus are far inferior to Simo, Menedemus, Chremes, Micio, Demea; nor is Pamphilus equal to the Pamphilus in the *Andria*, or Phædria, or Æschinus, &c. This play has been, by some critics, coupled with the *Heauton Timorumenos*, for purity of style and beauty of sentiment. It is not void of those graces, no more than it is wholly destitute of art in the construction of the plot; but surely it possesses them in a much less eminent degree than the *Heauton Timorumenos*. Can the narration of Parmeno, not to dwell on its being needless, be compared with that of Menedemus; or with that of Simo in the *Andria*, or that of Geta in the *Phormio*? — I have endeavoured to omit no opportunity of taking notice of the beautiful passages of this play; and I have indeed been more than ordinarily assiduous to point them out, in order to show, that in the most indifferent productions of a great author, there are many things worthy our attention and imitation. On the whole, however, I am sorry to be obliged to differ once more from the learned and ingenious critic above-cited: and I cannot help thinking it rather singular, that he, who everywhere maintains that character is the chief object of comedy, should yet seem to draw conclusions directly opposite to these premises; and not only prefer Terence, whose artificial fables rendered him popular, to all other comic dramatists, but also rank the *Hecyra*, merely on account of the 'nice dependency and coherence of the fable,' higher in merit than any other of his pieces, confessedly more rich in character. I must own that, so far from being able to acquiesce in the opinion, that 'it is indisputably, to every reader of true taste, the most masterly and exquisite of the whole collection,' I am, in this instance, much rather inclined to say with Volcatius,

Sumetur Hecyra sexta ex iis fabula.

'The last, and least in merit of the six.' — COLMAN.

THE END.



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